

Welcome To The Strange  
by  
Stu Tovell

Interludes Musicaux.

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1.

I once read somewhere a very profound statement that meant nothing to me at the time and has only recently become to make some sort of sense. Study yourself as the hunter studies his prey.



My own inspiration and courage  
The dreams and the stage  
incomprehensible horror  
Compelled to live printed image  
Acid as a velvet dress is burning in hell  
And Alice gloom  
There is no escapes them.

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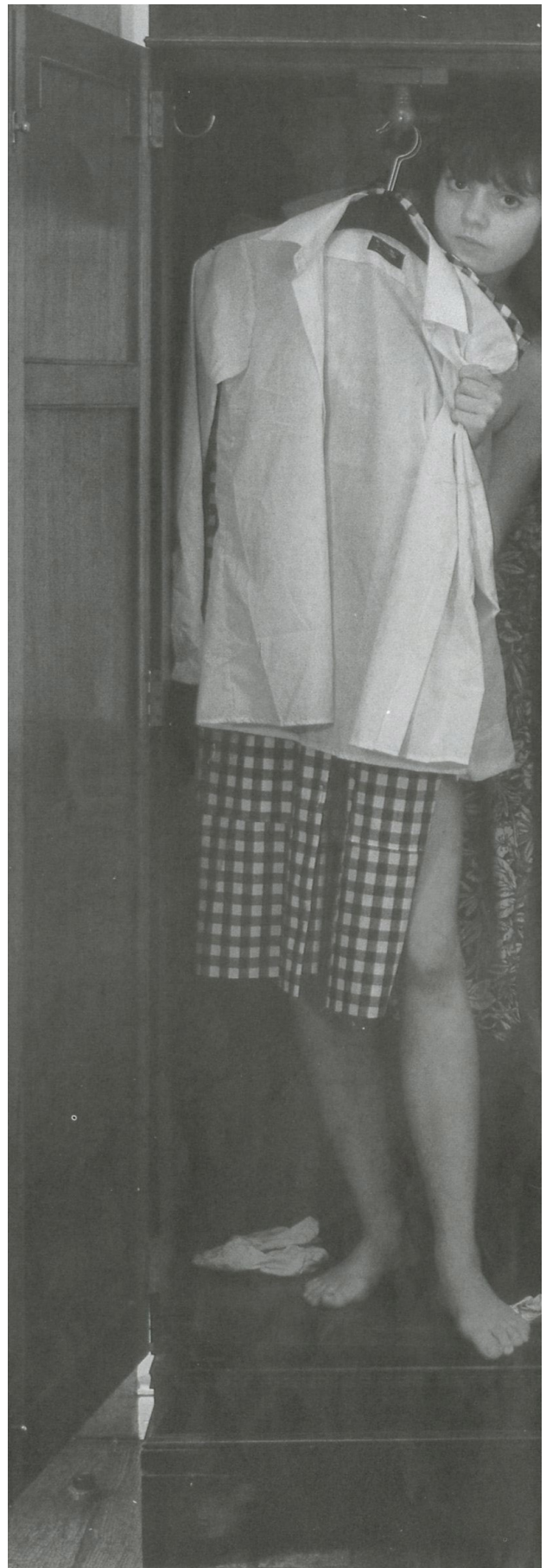
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## MARIANNE'S WARDROBE

Pagaie,  
récolte et canne  
Pour faire plaisir à la douleur.  
Plein de jouets à jouer  
Le jeu de punition  
de la douce Marianne.  
De cils de velours  
Avec chaine  
avec une corde  
Ligoté dans votre propre prison  
Être en vie  
La douleur,  
le sang,  
la peur,  
la joie,  
l'anticipation  
Le moment,  
le fouet,  
la cicatrice,  
la sueur  
Crier, pleurer,  
demander plus  
Jamais moins,  
ne vous arrêtez jamais  
Ouvrez cette porte,  
ne résistez pas  
La vie est douleur  
PRENDRE  
LE  
CONTRÔLE





## 2. Art

I always thought that essentially all art is a performance of sorts. Considering that it is traditionally interdisciplinary, scripted or otherwise, random or carefully orchestrated. The performance can be live or via media; the performer can be present or absent. It can be any situation that involves four basic elements: time, space, the performer's body, or presence in a medium, and a relationship between performer and audience. So yes, basically that covers every possibility of just about everything.

It would seem to be one of the oldest forms of art as history records that Antisthenes and Diogenes in ancient Greece practised a form of performance art and that they acquired the epithet of cynic which means "dog" due to Diogenes behaving repeatedly like a dog in his performances.

Having heard the name of Marina Abramovich whilst living in a hellish village I later discovered that she is considered the "grandmother of performance art." She pioneered a new notion of identity by bringing in the participation of observers, focusing on "confronting pain, blood, and physical limits of the body.

In 1974 she performed the piece entitled 'Rhythm 0'.

To test the limits of the relationship between performer and audience, she assigned a passive role for herself, with the public being the force which would act on her.

Placed on a table were seventy two objects that people were allowed to use in any way that they chose.

Some of these were objects that could give pleasure, while others could be wielded to inflict pain. Perhaps the most disturbing item was a gun and a single bullet.

For six hours she allowed the audience members to manipulate her body and actions. This tested how vulnerable and aggressive the human subject could be when hidden from social consequences.

By the end of the performance, her body was stripped, attacked, and abused.

She claimed this work, affirms her identity through the perspective of others, however, more importantly by changing the roles of each player, the identity and nature of humanity at large is unravelled and showcased.

This represents the objectification of the female body, as she remains motionless and allows the spectators to do as they please with her body, pushing the limits of what one would consider acceptable. This type of representation also reflects key political issues such as BDSM, which complicates and questions the relation between art versus sexuality and public discourse.

If left to their own devices, it seems that humans will quickly revert to conflict and pain.

In conclusion she stated, "What I learned was that if you leave it up to the audience, they can kill you. I felt really violated: they cut up my clothes, stuck rose thorns in my stomach, one person aimed the gun at my head, and another took it away. After exactly 6 hours, as planned, I stood up and started walking toward the audience. Everyone ran away, to escape an actual confrontation."

Some years before she had proposed a similar idea to the same gallery that was also refused. The piece was untitled; the idea was to stand in front of the public dressed in her regular clothing. Present on the side of the stage was a clothes rack adorned with clothing that her mother wanted her to wear. She would take the clothing one by one and change into them, then stand to face the public for a while. From the right pocket of her skirt she would take a gun. From the left pocket of my skirt a bullet. Then placing the bullet into the chamber and turn it. Placing the gun to her temple... pull the trigger.

The performance had two possible outcomes.

I learned a few years ago that the girl from the commune had recreated this "performance" at a private gallery somewhere in Europe.

Now in the curator's collection are two large white canvases, white that is, except for the blood stains.

That death should be viewed as 'art' is perhaps a telling statement of the true human condition, perhaps inhuman.

One question remained, whose blood was it, the girls or one of the guests?



Had the artist been created or was she the creator, victim or perpetrator?



Throughout history there has always been "new" Art Movements, each with its own set of rules and standards, mostly to appeal to an elite group of people. For me art is just a word that defines everything we create and just as individuals have different likes and dislikes, art remains a personal choice.

Dada, came from Avant Garde post world war 1. It attempted to be the opposite of everything which art stood for. Where art was concerned with traditional aesthetics, Dada ignored aesthetics. If art was to appeal to sensibilities, Dada was intended to offend.

As Hugo Ball expressed it, "For us, art is not an end in itself, but it is an opportunity for the true perception and criticism of the times we live in." Cabaret Voltaire was the name of an artistic nightclub in Zürich, founded by Hugo Ball, with his companion Emmy Hennings on February 5th 1916, as a cabaret for artistic and political purposes. Other founding members were Marcel Janco, Richard Huelsenbeck, Tristan Tzara, Sophie Taeuber-Arp and Jean Arp. performances were of the spoken word, dance and music. The shows were often raucous events with artists experimenting with new forms of performance, such as sound poetry and simultaneous poetry.

However the movement suffered from its political viewpoints and many of its followers and performers looked for a new outlet to express a more individual identity, by 1924 the surrealist movement took hold in Paris. Started by André Breton, to "resolve the previously contradictory conditions of dream and reality into an absolute reality, a super-reality", or surreality.

The movement spread around the globe, impacting the visual arts, literature, film, and music of many countries and languages, as well as political thought and practice, philosophy, and social theory.

The Bauhaus movement is well documented, one thing I always found of interest was At the Metallisches Fest in February 1929, yes a Metal Festival in the twenties!

Guests entered the party along a long metal slide. Symbolising the technological age, shiny spheres of silver metal and glass dangled from the ceiling, the building's windows were covered in tinfoil and the staircase was transformed into a musical instrument with each step activating a bell, reflecting the 'glocken schellen lingel fest' sub-text of the invitation.

The house band, die Bauhaus-Kapelle, created the party atmosphere, playing traditional and improvised instruments that were occasionally

destroyed as part of the performance. Sound was heavily amplified by cone structures and early magneto-electric apparatus.

A few have a more direct link with music such as Fluxus, this was an international, interdisciplinary community of artists, composers, designers and poets during the 1960s and 1970s who engaged in experimental art performances which emphasized the artistic process over the finished product.

It had a set of "ideals"; Fluxus is an attitude. It is not a movement or a style.

Fluxus is intermedia. Fluxus creators like to see what happens when different media intersect. They use found and everyday objects, sounds, images, and texts to create new combinations of objects, sounds, images, and texts.

Fluxus works are simple. The art is small, the texts are short, and the performances are brief.

Fluxus is fun. Humour has always been an important element in Fluxus. Fun it may have been but Stockhausen, Cage and La Monte Young were amongst its more serious musical performers.

Art and music collided in the 1960's, pop art came to the forefront of the new psychedelic age, Warhol and the Velvet Underground would perform, music, dance, film and artworks under the title of 'Exploding Plastic Inevitable'.

COUM Transmissions was a transgressive performance art group, with inspiration stemming from Fluxus and the underground Mail Art scene, founded at the end of 1969 in Hull by Neal Megson and "Jesus" Joheero. COUM expanded its members from 1970 to 1973 to include Cosey Fanni Tutti, Pinglewad, Spydee and Ray Harvey.

During its 10 year existence, the group featured a rotating cast of other members including Haydn Rob, Timothy Poston, Ian Evetts and John Lacey. In 1974 Peter Christopherson joined the group and had a strong influence on its direction.

The group was very involved in music throughout its history including an infamous support slot for Hawkwind on October 22nd 1971 in Bradford. However they were also very active with performance art, mail art, installations, video, and print publications.

In September 1975, COUM members, Megson now known as Genesis P-Orridge, Cosey and Peter joined up with Chris Carter and focused their musical energies on the parallel project Throbbing Gristle.



COUM Transmission were always controversial with such avant garde happenings such as Copyright Breeches, COUMing of Age and Marcel Duchamp's Next Work, but this peaked with the "Prostitution" art exhibit at London's ICA in October, 1976.

Based around photos from Cosey's career as a model/actress for pornographic magazines and the films of John Lindsay.

The "Prostitution" show also saw the first real live performance from Throbbing Gristle.

MP Sir Nicholas Fairbairn decried the show as "a sickening outrage, obscene and evil". The last COUM performance was in May 1978.



I could never understand why magazines featuring naked women are considered dirty, what's wrong with nudity?

A simple problem I eventually solved at the age of 13. You see in the bottom left of the magazine's cover it says, "Not to be sold to minors", of course! They work down coal mines and when they read the magazines they get dirt and dust on the pages.

Joking aside this does beg a rather interesting question as to why sex is bad and war is good?

Go turn your television on, what you watching? Cowboy film where the 'hero' kills that natives, a war film where one group of men kill another group of men on the basis that they have been told to do so by another smaller group of men.

Perhaps there is some cop drama on, someone is killed by a greedy person or serial killer, you get the details of the incident often in graphic

detail. News programme, well that's always about war, death and famine, some of it may be pixelated but it's all there, if you want the uncut version I'm sure someone on the internet will upload the full picture.

You can have the most bloody, violent film loaded with torture and gore, but you show two blokes kissing and suddenly half the fucking population is up in arms and complaining that their decency and morals are being offended and what if the children saw it, what kind of message is this filth sending them

Seriously what the fuck is wrong with society?

You want to know why this world is fucked up, just take a look around, look at the media, the movies the glorification of soldiers, war and general conflict.

What are we demonising in our world, its sex, society actually condemns the promotion and interpretation of sexuality, it has an unfortunate defect where by it seems to openly criticise gay, lesbian, bi sexual, trans gender people, it criticises the pornographic industry, as well as marketing using sexy women or men to advertise a product, please somebody explain to me where the problem is here and why it's so terrible and destructive to society whilst accepting war and violence is such a casual way?

Now I also understand the issues about equality, body image, rape and sexual violence, I confess that I really believe that if we had a different attitude in the first place, there wouldn't be so many problems these days. It is too late of course, minds cannot be changed, shame really.

Supposedly cursed artefacts and art are in almost every museum, from a cursed amethyst held by the Natural History Museum in London, to a cursed meteorite at the Field Museum in Chicago. Myths of madness often swirl around radical art.

At an 1874 Impressionism show, one visitor is said to have raged out and bit people on the street.

Can a painting drive a person to madness?

Goya's disturbing Black Paintings, created between 1819 and 1823, could certainly bring on nightmares.

However, it would seem that madness in art is just superstition, one which helps to sell the work or at least bring the people in to view it.

Madness is normally reserved for the state of mind of the artist.



Yet at the University of London's Royal Holloway, one painting is regularly covered up due to a fear that its gruesome visuals could remove the sanity from the viewer's brain.

Edwin Landseer's 1864 "Man Proposes, God Disposes" has freaked people out since its unveiling with its gory depiction of Polar bears tearing at human flesh.

Did this painting really cause a student in the mid 1970's to commit suicide? Writing upon a note "the polar bears made me do it."

Another recorded example dates to 1913 when Abram Balashov slashed "Ivan the Terrible and His Son Ivan On November 16, 1581."

Painted in 1885 by Ilya Repin, Balashov slashed the painting three times, screaming "Stop the bloodshed!" before he was hauled away to a mental institution.

Of course, it is Caravaggio who employed close physical observation with a dramatic use of chiaroscuro that came to be known as Tenebrism. Tenebrism, from Italian tenebroso ("dark, gloomy, mysterious"), also occasionally called dramatic illumination, is a style of painting using profoundly pronounced chiaroscuro, where there are violent contrasts of light and dark, and where darkness becomes a dominating feature of the image.

His unique technique creating a dominant stylistic element, darkening shadows and transfixing subjects in bright shafts of light.

Yet by all accounts, it was his personal life that was fraught with madness and perhaps murder, never it would seem his art provoking such a reaction from the viewer, a cursed painter not a cursed painting.

There is nevertheless a world of "cursed" work out there, I know because she conspired to manipulate me into meeting the curator, a man (I think), who it is said has collected such works on behalf of an employer for over three hundred years.

Not that I knew it was her in the first place, no that came much later.

She had been following me around since conception, at his request. What I thought was death, forever stalking me, was something much worse.

I am condemned to write, to suffer in pain and never have peace.

I need more time to live the music and art, to be satisfied, madness and solitude as one.

Our view is forbidden, but still we look.  
For death's beautiful dream  
Sweet slow life, how your words do whisper  
Follow me unto death  
Life shall be short  
Our time in death shall be  
FOREVER.

### MY GHOST

I have seen my life, there is  
no soul  
At least I understand  
Nothing takes you by the  
hand.  
Jewels may sparkle, but they  
will fall  
No gaze, no light  
Dark dreams abound  
My days are night.  
To live a life with failed  
fantasy  
Haunted by memories I have  
forgotten  
Freedom has no place inside  
my head  
Bound by a morality  
I wish were dead  
There is no great land.  
Think on  
Remember  
Forget  
It makes no difference  
The ghost will always be with  
you.





## BEHIND THE BLACK DOOR

One weekend I shut myself away with two bottles of black label vodka, some cans of cider and lager to keep me company.

I selected some various artist albums to play from the CBS double 'Fill Your Head With Rock' to the EMI 'Metal For Muthas' with all the new bands on it.

No epic music sessions would be complete without some Pete and Dud, Monty Python and Kenneth Williams ones to lighten the mood.

On my bed was a pile of music magazines like sounds and melody maker and of course latest editions of fiesta, Janus and Kane.

My final indulgence for this weekend lock down was a bag of cocaine and some amphetamines.

Friday soon blurred into Saturday, I kept the music loud, jumping up every now and then for some headbanging and air guitar work, I never missed a note!

Somehow, I drank myself into oblivion and managed the return to sanity before repeating the process once more.

Je me suis coupé deux lignes parfaites de cocaïne sur la couverture arrière de mon album Patti Smith, ai enroulé une note de livre et ai reniflé la couverture.

Plus d'alcool suivit, il était temps de se détendre, aidé par l'album  
«Ricochet» de Tangerine Dream.

Fell asleep or passed out, not sure which, a combination of the two I  
suspect.

Die, quasi de somno suscitatus sum. Erat autem mea camera est alia res,  
quae multo iam n cubiculum: illud tamen pejus quam vicem eius obtinuit  
omnem modum vertamus replicas.



MANIAC - LILES - CZRAL  
det skjedde noe når du var i Belgia



## THE GIRL

Like the girl who walked into the woods. Two pathways before her. To the left light, to the right dark.

She chose the light and walked passed a body. It was hers.  
The dead body looked at her and said "I see one of me is alive"  
The girl looked down and replied, "Yes, but which one?"

"I think" said the girl to herself "Maybe we are both dead"

"Then" said the body to her  
"Which one of us is dreaming this?"

At home the girl with the long blonde hair looked into the mirror and saw herself.

"Why is my hair short and black and what are those marks on my face?"

Her reflection said "This is me as you dream us to be"

"But how" remarked the girl "Can I tell which is the true image. Am I dreaming me, or are you?"

The girl was trapped. It was dark.

A door opened that was not there and though she could not move or see, she knew it to be the way out.

"Come now" said her voice "Take my hand and together we can find the way out of this darkness"

"What is that voice?" asked the girl

The dead body thought for a moment and then said

"Dreams have voices; maybe this one will help us?"

This was a possibility, a chance to find out the truth.

"Then" said the girl to her body  
"Shall we see where it leads us?"



### 3.VINCENT LaDAMIA (Excerpt from his rediscovered notes)

True art should be destroyed; it is the greatest expression of appreciation that the human animal can achieve.

So that my home and all its contents will be destroyed, those who have worked here will not remember this place, it shall be as if we never existed.

But my ego cannot allow this to happen without some form of memorial, cursed as I am since I gazed upon that Caravaggio as a child to walk the black corridor between this world and the angle.

Therefore, I shall write pages, create tapes, I will be remembered.

Of course, I must be cautious so this will be placed inside a box and sealed forever, that way I know that out there somewhere on this terrible world a fragment of me shall be forever out there.

Maybe one day someone will discover it and have the knowledge to open it.

Before my time is done I shall seek out one who might understand and him or her my notebook, my lists, the names and the codes, one last connection to another human.

What use is knowledge if it cannot be passed on?

I was born in Switzerland and wanted to be an artist or a musician, I was bereft of talent but did not see that as a boundary but would limit any progression.

After an encounter with a young girl and her art collection my views changed not only of art but of life itself, to find out that everything we deem magical or religious was in fact a side effect of something called the angle, a world which is like our own occupying the same space but at a slight angle, there are doorways that lead to a black corridor and it damaged my very existence, but also gave me a chance to achieve something greater than myself.

I was given a mansion by The Curator who like me felt that the surrealist movement had sold its soul the second it created a set of rules.

Many of these artists were great painters and photographers, sculptures and writers, all these things should go against the whole concept of

surrealism. If it is a Freudian like trip inside the mind to be expressed without form and order then the resulting work should be chaos not fine art or beautiful music.

I therefore decided to create a place for ordinary people to become the ultimate statement of true surrealism, no rules, no artistic training, just a desire to express themselves in any way they could.

For this to happen the way I envisioned then I must become not a teacher, artist or musician but an "architect."

For this mansion is bricks and wood and steel and glass, together they create a whole, I shall bring in people each a piece of a greater structure and in some way, I shall bring each piece together and cement and nail them as one.

Having strived to become a musician and failed it struck me one that who exactly said, 'this is what in tune should sound like', or 'a composition should have this structure and tempo'.

Who indeed, so I started to seek out the true music rebels, those who would take the normal so called correct way and completely ignore it, regardless of what others thought of the finished product.

It was here that I learned that there were many others who seemed to hold similar views, or to some extent simply set out on their own unique paths.

I was introduced to such music forms as "Musique concrete", "Acousmatic" and "Electroacoustic music".

These strange, yet wonderful styles had been around since the first types of recording and performing had been around.

As far back as 1944 an Egyptian composer had utilized pre-recorded fragments, loops, and sampled sounds, altering and manipulating them through numerous different techniques, all recorded onto wire.

By 1949 electronic and synthesised music was widespread and the advances in tape recording equipment allowed many to multi track, reverse and add as much or as little as they wanted.

Within a decade Joe Meek, was utilising these techniques and creating his own additions that would revolutionise the sound of the sixties.

But I was looking for something of my own, a style of "Anti-Music". My early attempts were destroyed in fits of self-loathing and anger.

I wandered through the rooms at the mansion, watching the people throw paint, make things, debate and with total freedom to be what they wanted. As I walked around everybody smiled at me, spoke of their thanks and expressed a wish that if the world were like this house, alive with this natural phenomenon a perfect spark of creativity, some spoke of the power that seemed to flow through the house and they gave it the nickname of the Electric Residence.

I liked that name, it felt alive and had many interpretations, this also gave me an idea.

That night I took some recording equipment into one of the cellars and set up two microphones connected to a reel to reel tape.

On one wall there was some old nails in the wall, I wrapped some copper wire around them and then connected that to an old seven and a half volt ever ready battery.

With everything set up I held down the play and record buttons to set off the recording and I left the cellar.

Following morning I retrieved the equipment took it upstairs to my studio to see what if anything had been recorded.

It was mainly hiss and static, there were a few hums which I assumed had come from the copper wire and some other strange sounds.

After a day of cutting up the tape, rerecording it on a second device at different speeds and volume levels I eventually ended up with a natural aural backing track lasting 24 minutes, this would be the structure on which I would create my first lasting piece of anti-music.

The following day I collected together as many instruments as I could find: Cello, Double Bass, Bassoon, Violin, Tuning Forks and a Gong.

Some of the residents had their own equipment which they set up.

It was not meant as a statement of perfection, nor was it meant to be something clever for the sake of being clever type of composition; it was simply an organic process in which people chose their instrument, sat down and just started to play.

We passed around alcohol, others smoked and then as the evening progressed people started making sounds and there was much laughter. At that point I set off the recording equipment.

The result required a great deal of editing, but there was enough to use.

I was unaware at the time but somehow, I had created something that should not exist, a recording from the dark corridor, soon after she made her first appearance.

I wonder if my fate was sealed and condemned or had another possibility opened up?

I became increasingly fascinated by N. Senada's "Theory of Obscurity" which states that an artist can only produce pure art when the expectations of the outside world are not taken into consideration.

This draws a much better concept than dada which although I have a great deal of respect for I disliked their politics, but then I dislike all politics. If you can take four notes and create a masterpiece then Beethoven made a perfect piece of music with his fifth symphony. Those notes are used by thousands but played in a different order, so if a composer uses those same notes does that mean that they have copied him, well no after all he didn't own them, but does that then mean that ultimately music is not about the notes?

My idea then formulated, how to create a new piece of music, first of all With guitar and bass, one string on each, not tuned to any particular note and then run through numerous guitar effects pedals and heavily distorted amplification.

The drums needed to be dark and heavy, two bass drums, a side drum with a snare attached underneath it with loose springs. Percussion would be just one cymbal.

The final instruments to be used would be a synthesizer and Organ only one single key to be used, held down whilst playing with the pedals, switches and sliders.

Now I did not want to record this in the conventional way and I spent some days deciding on how to do it, eventually I decided it should be both organic and spontaneous and have natural atmosphere. This would be created by the sounds of an audience.

"If the audience wants perfectly played music, let them listen to Angels". Then if it is the work of Lucifer and his demons to be different, then so be it.

I set up four stages each with an instrument upon it, placed facing each other with a large space in the middle.

I placed microphones in front of each instrument and 2 in the audience area.

I chose some people to play the instruments giving them a single idea to expand on, the rest would be up to them and the audience.

Having talked with a few of the resident artists we decided to throw a party.

My day was interrupted by a visitor, I was told that my time was over, details I shall not expand on here.

Suffice to say that not long afterwards I left the Electric Residence and before my time was up I had to search out somebody, anybody with whom I could speak with about music and pass on my note book.

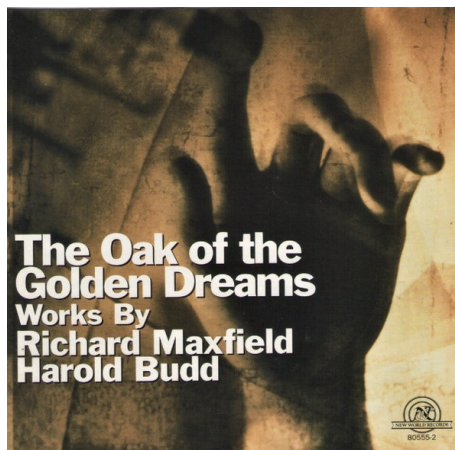
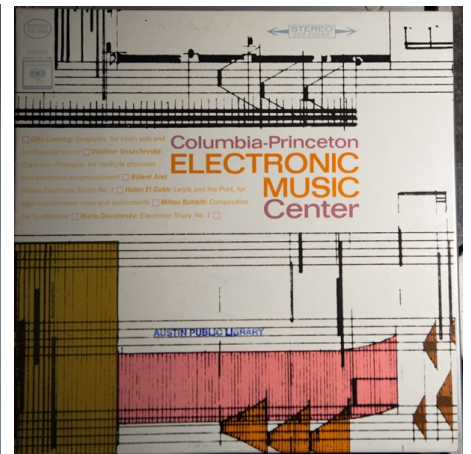
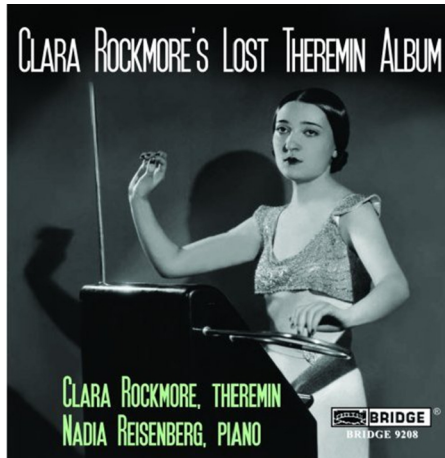
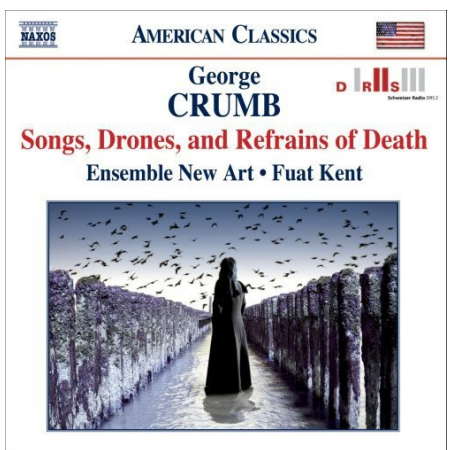
My note book contained my ever increasing list of records I had found of great interest, it also had some notes of a darker subject along with some names, all of which I coded, perhaps one day someone may decipher them, I was unsure of that prospect, but at least, I hope, that it will survive, as surely as I will not.





# 1331







#### 4. THE RECORD LIST

Vincent was a collector of many things, strange jewelled boxes, unusual musical instruments, some disturbing artwork and records.

In 1982 I was fortunate enough to meet a man claiming to be the Velvet Lucifer, he was old but immaculately dressed in a black velvet suite, black silk shirt and a long black jacket, he certainly looked like a grandfather goth and spoke so eloquently and with great knowledge of music and its history.

That was quite a story he told me, in fact from that point on I took it upon myself to delve far deeper into music's history, he gave me a note pad which was tied in a red ribbon. He said that inside was a list of great music that started from the early 1920's right up to something that was released within the last few months.

He told me that he was waiting to meet someone like me and that he could now leave to be at peace. Odd thing to say I thought, but what a great list to work with.

He said farewell to me and then looked slightly to my left, smiled and said, "to you also my dear", I turned but there was no one there, when I looked back the man was gone. A new world opened for me, with many strange doors to walk through.



1. 13 Candles – Angels Of Mourning Silence (1997. Cacophonous Records NIHIL 22CD) CD.
2. 13th Floor Elevators – The Psychedelic Sounds Of The 13th Floor Elevators (1966. International Artists IA LP 1) LP.
3. 45 Grave – Sleep In Safety (1983. Enigma Records ENIGMA 13) LP.
4. A La Ping Pong – Extrem Musik A La Ping Pong Phase 1 (1980. RP 1087) LP.
5. A Fleeting Glance – A Fleeting Glance (1970. AS 2324) LP.
6. Aborym – With No Human Intervention (2003. Code666 Code 015) CD.
7. Ache – De Homine Urbano (1970. Philips PY 841 906) LP.
8. Acid Mothers Temple & Melting Paraiso UFO – Wild Gals A Gogo (1999. Acid Mothers Temple AMTCD001) CD.
9. Acid Mothers Temple & Melting Paraiso UFO – Univers Zen Ou De Zéro A Zéro (2002. Fractal Records Fractal 020) LP.
10. Affinity – Affinity (1970. Vertigo 6360 004) LP.
11. Ag A.M – Erinnerungen An Eine Positive Phase (1977. Musikverlag Erich Bachmann AGAM 1377) LP.
12. Agitation Free – معليش = Malesch (1972. Vertigo 6360 607) LP.
13. Ahlzagailzehguh – Water Like Witch's Oils (2007. Trash Ritual trash032) Cassette.
14. Ainigma – Diluvium (1973. ARC ALPS 151715) LP.
15. Airway – Beyond The Pink Live (2001. Cortical Foundation organ of Corti 27) CD.
16. Ait! – Romanticismo Oltranzista (2007. Punch Records 020) CD.
17. Ak Musick – Ak Musick (1972. AKM Records AKM 001) LP.
18. Akercocke – The Goat Of Mendes (2001. Peaceville CDVILE 95/610952) CD.
19. Akercocke – Antichrist (2007. Earache MOSH347CDL) CD.
20. Aksak Maboul – Un Pen De L'ame Des Bandits (1980. Atem Crammed 002) LP.
21. Akuma No Bansankai – Dinner In Honor Of Demon (1976. Demon YESC-42) LP.
22. Albrecht D – Music From The Death factory 30.07.76 (1976. Reflection Press) Cassette.
23. Alcatraz – Vampire State Building (1972. Philips 6305 128) LP.
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318. Wolfgang Dauner Quintet – The Oimels (1969. MPS Records 15 248 ST) LP.
319. Danielle Dax – Dark Adapted Eye (1988. Sire 1-25818, 9 25818-1) LP.
320. De De Lind – Io Non So Da Dove Vengo E Non So Dove Mai Andrò, Uomo È Il Nome Che Mi Han Dato (1972. Mercury 6323 901 A) LP.
321. Jocy de Oliveira – Estórias Para Voz, Instrumentos Acústicos e Eletrônicos (1981. Fif 30.024) LP.

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323. Death In June - Nada! (1985. New European Recordings BAD VC13) LP.
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325. Death SS - In Death Of Steve Sylvester (1988. Metalmaster MET 111) LP.
326. Death SS - Do What Thou Wilt (1997. Lucifer Rising LR 508) LP.
327. Debris - Debris (1976. Static Disposal PIG-0000) LP.
328. Dedalus - Materiale Per Tre Esecutori E Nastro Magnetico (1974. Trident TRI 1008) LP.
329. Deep Freeze Mice - My Geraniums Are Bulletproof (1979. Mole Embalming Records MOLE 1) LP.
330. Jack DeJohnette - Sorcery (1974. Prestige P 10081) LP.
331. Demon Preacher - Little Miss Perfect (1978. Small Wonder Records SMALL 10) 7" Single.
332. Demon Thor Tommy Fortman - Anno 1972 (1972. United Artists Records UAS 29 393 1) LP.
333. Demons - Untitled (2006. AA Records 092177) Cassette.
334. Wade Denning - Famous Ghost Stories With Scary Sound (1975. Mr. Pickwick SPC 5146) LP.
335. Delia Derbyshire - Electrosonic (1972. KPM Music Library KPM 1104) LP.
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338. Dubravko Detoni, John Keliehor & John Lewis - Avant Garde (1974. Studio G LPSG 2009 Volume 2) LP.
339. Deutsch Amerikanische Freundschaft - Produkt Der Deutsch-Amerikanischen Freundschaft (1979. Warning Records NR. 00001) LP.
340. Deutsche Wertarbeit - Deutsche Wertarbeit (1981. Sky Records sky 049) LP.
341. Deux Filles - Silence & Wisdom (1982. Papier Maché Pulp 31) LP.
342. Deviants - Ptooff! (1967. Underground Impresarios IMP1) LP.
343. Deviants - Disposable (1968. Stable Records SLP 7001) LP.
344. Devil Doll - The Girl Who Was Death (1988. Hurdy Gurdy Records HG 1) LP.
345. Devil Doll - Eliogabalus (1990. Hurdy Gurdy Records HG 6) LP.
346. Devil Doll - Sacrilegium (1992. Hurdy Gurdy Records HG 7) LP.
347. Devil Doll - The Sacrilege Of Fatal Arms (1993. Hurdy Gurdy Records HG 8) CD.

348. Deviled Ham - I Had Too Much To Dream Last Night (1968. Super K SKS 6003) LP.
349. Diabolus - Diabolus (1971. Bellaphon BLPS 19068) LP.
350. Dice - The Four Riders Of The Apocalypse (1977. Belle Antique 9225) LP.
351. Dictators - Manifest Destiny (1977. Asylum Records 7E-1109) LP.
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353. Die Form & DZ Lectric - Flexible Music Vol. 1 (1989. Bain Total K.35) Cassette.
354. Die Form Sadist School & Etant Donnes - Bacterium Aimant + Aimant (1992. Danceteria TUE 9204) LP.
355. Die Todliche Doris - Pantoffeltieramobe (1982. Zick Zack ZZ123) LP.
356. Dies Irae - First (1971. Pilz 20 20114-7) LP.
357. Dimmu Borgir - Puritanical Euphoric Misanthropy (2001. Nuclear Blast NB 527-2, 27361 65272) CD.
358. Dimmu Borgir - In Sorte Diaboli (2007. Nuclear Blast NB 1862-0, 27361 18620) CD.
359. Thomas Dinger - Für Mich (1982. Telefunken 6.25126 AP) LP.
360. Discharge - Realities Of War EP (1980. Clay Records CLAY 1) 7" Single.
361. Disciples Of Belial - Goat of Mendes (1995. Praxis 17) 12" Single.
362. Tom Dissevelt - Electronic Movements (1960. Philips 430.736 PE) 7" Single.
363. Tod Dockstader - 8 Electronic Pieces (1961. Folkways FM 3434) LP.
364. Tod Dockstader - Quatermass (1966. Owl Records ORLP 8) LP.
365. DOM - Edge Of Time (1972. Melocord ST-KP-D 001) LP.
366. Dome - Dome (1980. Dome Records DOME 1) LP.
367. Doo Dooettes - Look To This (1982. The Solid Eye A1) LP.
368. Doors - Strange Days (1967. Elektra EKS 74014) LP.
369. Doors - Absolutely Live (1970. Elektra EKS 9002) LP.
370. Dorothy - I Confess (1980. Industrial Records IR0014) 7" Single.
371. Bob Downes Open Music - Electric City (1970. Vertigo 6360 005) LP.
372. Dr. Z - Three Parts To My Soul (Spiritus, Manes Et Umbra) (1971. Vertigo 6360 048) LP.
373. Dracul - Order Of The Dragon (1999. No Label) CDr.
374. Drahdwaberl - Psychoterror (1981. GiG Records GiG 222 102) LP.
375. Dreamies - Auralgraphic Entertainment (1973. Stone Theatre Productions DM68481) LP.
376. Drosselbart - Drosselbart (1971. Polydor 2371 126) LP.
377. László Dubrovay - "A²" / Oscillations Nos. 1-3 Live Electronic (1979. Hungaroton SLPX 12030) LP.



378. Jean Dubuffet - Expériences Musicales (1961. Edizione Del Cavallino) 10" LP Boxed Set.
379. Marcel Duchamp, George Ribemont-Dessaignes, Francis Picabia, John Cage - Par Hasard: Chance Composition 1913-1951 (2014. LTM LTMCD 2583) CD.
380. Iancu Dumitrescu, David Prescott - Iancu Dumitrescu, David Prescott (1989. Generations Unlimited GU-LP 1006) LP.
381. John Duncan - Pleasure Escape (1984. B-Sellers) Cassette.
382. Steve Dunstan - Magnetic Fields (1977. Astralia Records) LP.
383. Dzyan - Electric Silence (1974. Bacillus Records BLPS 19202 Q) LP.
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385. East Bionic Symphonia - Recorded Live (1976. ALM Record AL-3001) LP.
386. Easy Going - Fear (1979. Banana Records BAN 40501) LP.
387. Ebony Lake - On The Eve Of The Grimly Inventive (1999. Cacophonous Records NIHIL31) CD.
388. Egg - The Polite Force (1970. Deram SML1074) LP.
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390. Einstürzende Neubauten - Stahlmusik (1980. Eisengrau 1002) Cassette.
391. Halim El-Dabh - Crossing Into The Electric Magnetic (2000. Without Fear WFR003) CD.
392. Electric Prunes - Mass In F Minor (1968. Reprise Records RS6257) LP.
393. Electric Sandwich - Electric Sandwich (1972. Brain 1018) LP.
394. Electric Wizard - Witchcult Today (2007. Rise Above Records RISELP 100) LP.
395. Electric Wizard - Black Masses (2010. Rise Above Records RISELP 130) LP.
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397. Electric Wizard & Reverend Bizarre - The House On The Borderland & The Gate Of Nanna (2008. Rise Above Records RISE 12/116) 12" Single.
398. Electronic Hole - Electronic Hole (1970. Radish A.S. 0002) LP.
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400. Elektriktus - Electronic Mind Waves (1976. PDU Pld.A.6050) LP.
401. Eloy - Inside (1973. EMI Electrola 1C 062-29 479) LP.

402. Embryo Featuring Jimmy Jackson – Steig Aus (1973. Brain 1023) LP.
403. J.D. Emmanuel – Wizards Music Of Other Memories (1982. North Star Productions NSP-2003) LP.
404. Brian Eno – Here Come The Warm Jets (1973. Island Records ILPS 9268) LP.
405. Brian Eno – Before & After Science (1977. Polydor 2302 071) LP.
406. Brian Eno. David Byrne – My Life In The Bush Of Ghosts (1981. Sire SRK 6093) LP.
407. Entartun – Entartun (2018. Obsessive Fundamental Realism OFR-CD 02) CD.
408. Epidaurus – Earthly Paradise (1977. Epidaurus 1004) LP.
409. Roky Erickson And The Aliens – Roky Erickson And The Aliens (1980. CBS 84463) LP.
410. Eroc – Eroc 4 (1982. Brain 0060.484) LP.
411. Eros Nécropsique – Charnelle Transcendance (1997. Adipocere Records CD AR 038) CD.
412. Etant Donnes With Alan Vega, Lydia Lunch & Genesis P-Orridge – Re-Up (1999. Les Disques Du Soleil Et De L'Acier C-DSA54061) CD.
413. Exmagma – Exmagma (1973. Neusi Records ST-B-204) LP.
414. F.B.Fabor – Psychedelic Percussion (1973. Phonocolor MSLP 00310) LP.
415. Faithful Breath – Fading Beauty (1973. FB Music AA 6963 233) LP.
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418. Family Fodder – Playing Golf (With My Flesh Crawling) (1979. Fresh Records FRESH 1) 7" Single.
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420. Fantômas – Directors Cut (2001. Ipecac Recordings IPC 17) CD.
421. Patrizio Fariselli – Antropofagia (1977. Cramps CRSLP 6207) LP.
422. Mick Farren – Mona The Carnivorous Circus (1970. Transatlantic Records TRA 212) LP.
423. Father Yod And The Spirit Of '76 – Contraction (1974. Higher Key Records 3302) LP.
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425. Faust – So Far (1972. Polydor 2310 196) LP.
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430. Luc Ferrari – Presque Rien No.1 / Société II (1970. Deutsche Grammophon 2543 004) LP.
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432. Fields Of The Nephilim – Dawnrazor (1987. Situation Two SITUP 18) LP.
433. Fifty Foot Hose – Cauldron (1967. Limelight LS 86062) LP.
434. Fille Qui Mousse – Trixie Stapleton 291 Se Taire Pour Une Femme Trop Belle (1994. Mellow Records MMP 197) CD.
435. Karen Finley – Tales Of Taboo EP (1986. Pow Wow Art International PWAI 049) 12" Single.
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438. First International Sex Opera Band – Anita (1969. Sexclusief SQ 20.010) LP.
439. Lubos Fiser – Valerie A Tyden Divu (2006. Finders Keepers Records FKR009LP) LP.
440. G.F Fitzgerald – Mouseproof (1970. UNI Records MAPS 2041) LP.
441. Flairck – Gevecht Met De Engel (1980. Polydor 2925 097) LP.
442. Flaming Bess – Tanz Der Gotter (1979. F 666761) LP.
443. Flashback Repository – Flashback Repository (2009. Olde English Spelling Bee OESB-30) LP.
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446. Floh De Cologne – Rockoper Profitgeier (1971. Ohr OMM 560 10) LP.
447. Floh De Cologne – Geyer Symphonie (1974. Ohr OMM 556 033) LP.
448. Flux Of Pink Indians – Neu Smell EP (1981. Crass Records 321984/2) 7" Single.
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450. Flying Lesbians – Flying Lesbians (1975. Frauen Offensive F03V4) LP.
451. Flying Testicle – Space Desia (1993. Charnel Music CHCD-8) CD.
452. Fondation – Le Vaisseau Blanc (1983. Tago Mago CAMOUFLAGE 002) Cassette.
453. For Sin & Sacrifice We Must Die A Christian Death – The Wind Kissed Pictures (1985. Supporti Fonografici SF003) 12" Single.

454. Kim Fowley – Outrageous (1968. Imperial LP 12423) LP.
455. John Foxx – Metamatic (1980. Virgin/Metal Beat V2146) LP.
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457. Smithfield Freeman – Sick-E (1979. Seamen Records CM1537) LP.
458. Jim French with Diamanda Galás & Henry Kaiser – If Looks Could Kill (1979. Metalanguage ML 108) LP.
459. Fripp & Eno – No Pussyfooting (1973. Island Records HELP 16) LP.
460. Fripp & Eno – Evening Star (1975. Island Records HELP 22) LP.
461. Robert Fripp – Exposure (1979. EG EGLP 101) LP.
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463. Hans Frisch – Levende Opjekten Sjø (1969. Purple Elephant LPE 691) LP.
464. Johannes Frisch & Ralf Wehowsky – Tränende Würger (2005. Korm Plastics KP 3021) CD.
465. Fred Frith – Guitar Solos (1974. Caroline Records C 1508) LP.
466. Fabio Frizzi – Colonna Sonora Originale Del Film L'Aldila (1981. Beat Records Company LPF 052) LP.
467. Edgar Froese – Aqua (1974. Brain 1053) LP.
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469. Limpe Fuchs/Anima – Via (1987. Dom V 77-10) LP.
470. Fuchsia – Fuchsia (1971. Pegasus PEG 8) LP.
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472. Furekaaben – Prinsesse Vaereleset (1970. Spectator Records SL 1017) LP.
473. Fusion Orchestra – Skeleton In Armour (1973. EMI EMA 758) LP.
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478. Christian Galaretta – ome 08-2003 (2005. Simple Logic Records simlog029) Cdr.
479. Diamanda Galas – Diamanda Galas Panoptikon (1984. Metalanguage ML 119) LP.
480. Diamanda Galas – The Litanies Of Satan (1982. Y Records Y18) 12" Single.
481. Diamanda Galas – Plague Mass (1991. Mute STUMM 83) LP.

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483. Gerald Gardner - Radio Show Recordings (1999. Mercury Publishing) CD.
484. Gash - A Young Mans Gash (1972. Brain 1014) LP.
485. Ron Geesin & Roger Waters - Music From The Body (1970. Harvest SHSP 4008) LP.
486. Genesis - Nursery Cryme (1971. Charisma CAS 1052) LP.
487. Genitorturers - 120 Days Of Genitorture (1993. I.R.S. Records X2 -13207) CD.
488. German Oak - German Oak (1972. Bunker Records BU 1-72) LP.
489. Lisa Gerrard & Pieter Bourke - Duality (1998. Labels 7243 8 45772 2 3D) CD.
490. Getriebe - Synchron (1975. Pauer TCH 75 0 13) 7" Single.
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492. Ghost Dance - River Of No Return (1986. Karbon KAR602-T) 12" Single.
493. Gift - Gift (1972. Telefunken SLE 14 680-P) LP.
494. Gila - Gila (1971. BASF 20 21109-6) LP.
495. Giles, Giles & Fripp - The Cheerful Insanity Of Giles, Giles & Fripp (1968. Deram SML 1022) LP.
496. Anne Gillis - Lxgrin (1984. CRI 2 01.17.0.18) LP.
497. John Giorno & Anne Waldman - John Giorno & Anne Waldman (1977. Giorno Poetry Systems GPS 010-011) LP.
498. Paul Giovanni & Magnet - The Wicker Man (The Original Motion Picture Soundtrack Music & Effects) (1998. Trunk Records BARKED 4) LP.
499. Philip Glass - Music in Similar Motion/ Music in Fifths (1973. Chatham Square Productions 1003) LP.
500. GLOD - Gnosis (1995. Musica Maxima Magnetica EEE27) CD.
501. Goatsnake - Goatsnake 1 (1999. Rise Above Records CD RISE22) CD.
502. Goblin - Profondo Rosso (1975. Cinevox MDF 33/85) LP.
503. Goblin - Roller (1976. Cinevox MDF 33.101) LP.
504. Goblin - Suspiria (1977. Cinevox MDF 33.108) LP.
505. Golem - Orion Awakes (1996. Psi-Fi PSCD0003) CD.
506. Goliath - Goliath (1970. CBS S 64229) LP.
507. Gomorrha - I Turned To See Whose Voice It Was (1972. Brain 1003) LP.
508. Gong - Magick Brother (1969. BYG Records 529.305) LP.
509. Gong - Camembert Electrique (1971. BYG Records 529.353) LP.
510. Gong - Radio Gnome Invisible Part 1 The Flying Teapot (1973. Virgin V2002) LP.
511. Sam Gopal - Escalator (1969. Stable Records SLE 8001) LP.

- 512. Gracious! - Gracious! (1970. Vertigo 6360 002) LP.
- 513. Gravy Train - Gravy Train (1970. Vertigo 6360 023) LP.
- 514. Lily Greenham - Internationale Sprachexperimente Der 50/60er Jahre / Tendentious Neo-Semantics 1970 In English (1970. Edition Hoffmann S-1) LP.
- 515. Lily Greenham - Lingual Music (2007. Paradigm Discs PD 22) CD.
- 516. Ragnar Grippe - Ten Temperaments (1982. BIS BIS-LP 241) LP.
- 517. Grobschnitt - Grobschnitt (1972. Brain 1008) LP.
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- 519. GTO's - Permanent Damage (1969. Straight STS 1059) LP.
- 520. Gun Club - The Las Vegas Story (1984. Animal Records APE 6006) LP.
- 521. Guru Guru - UFO (1970. Ohr OMM 56 005) LP.
- 522. Brion Gysin - Self Portrait Jumping (1993. Made to Measure MTM 33 CD) CD.
- 523. Haare - A Split Second In Eternity (2013. Cipher Productions sic 77) Cassette.
- 524. Nina Hagen Band - Nina Hagen Band (1978 CBS 83136) LP.
- 525. Hairy Chapter - Can't Get Through (1971. Bacillus Records 6494 002) LP.
- 526. Bengt Hambraeus - Constellations & Interferences (1962. Phillips 838 750 AY) LP.
- 527. Peter Hammill - In Camera (1974. Charisma CAS 1089) LP.
- 528. Bo Hansson - Music Inspired By Lord Of The Rings (1972. Charisma CAS 1059) LP.
- 529. Hapshash & The Coloured Coat - Featuring The Human Host & The Heavy Metal Kids (1967. Minit/Liberty MLL 40001) LP.
- 530. Happy Dragon Band - The Happy Dragon Band (1978. Fiddlers Music Company 811015-1157) LP.
- 531. Harmonia - Music Von Harmonia (1974. Brain 1044) LP.
- 532. Harmonia 76 - Tracks And Traces (1997. S3 S3 488658 2) CD.
- 533. Harsh Reality - Heaven & Hell (1969. Phillips SBL 7891) LP.
- 534. Hatfield & The North - The Rotters Club (1975. Virgin V2030) LP.
- 535. Anna Von Hausswolff - Dead Magic (2018. City Slang 50139LP) LP.
- 536. Hawklords - 25 Years On (1978. Charisma CDS 4014) LP.
- 537. Hawkwind - Hawkwind (1970. Liberty LBS 83348) LP.
- 538. Hawkwind - The Space Ritual Alive In Liverpool And London (1973. United Artists Records UAD 60037/8) LP.
- 539. Hawkwind - Quark, Strangeness & Charm (1977. Charisma CDS 4008) LP.



- 540. Hax Cel - Zwai (1973. Dizzy Records LP DS 726) LP.
- 541. Bridget Hayden - A Siren Blares In An Indifferent Ocean (2011. K -RAA-K<sup>3</sup> K066) LP.
- 542. Doris Hays - Voicings For Tape Soprano Piano (1983. Folkways Records FTS 37476) LP.
- 543. Tubby Hayes - Voodoo Session (2009. Trunk Records TTT005) 7" Single.
- 544. Dashiell Hedayat - Obsolete (1971. Shandar SR 10009) LP.
- 545. Gerhard Heinz, Orchester Michel Dupont - Jess Franco's Bloody Moon (2015. Directors Cut DC 88003) LP.
- 546. Zeus B. Held - Zeus Amusement (1978. Brain 0060.120) LP.
- 547. Heldon - Electronique Guerilla (1974. Disjuncta 12/13) LP.
- 548. Helios Creed - X Rated Fairy Tales (1985. Subterranean Records SUB49) LP.
- 549. Hellers - Singers...Talkers...Players...Swingers... & Doers (1968. Command RS 934 SD) LP.
- 550. Hellhammer - Apocalyptic Raids (1984. Noise N 008) 12" Single.
- 551. Catherine Christer Hennix - The Electric Harpsichord (2010. Die Schachtel DSART 10) CD.
- 552. Pierre Henry - Le Voyage D'Apres Le Livre Des Morts Tibetain (1967. Phillips 836 899 DSY) LP.
- 553. Pierre Henry - The Secret Love Life Of The Octopus (1994. Stomach Ache Records SA-12) 7" Single.
- 554. Henry Cow - Leg End (1973. Virgin V2005) LP.
- 555. Heratius - Gwendolyn (1978. Frigico Records FLVM 3004) LP.
- 556. Here & Now - Give & Take (1978. Charly Records NOW 1) LP.
- 557. Bernard Herrmann - Day The Earth Stood Still (1993. Twentieth Century Fox Film Scores 07822 11010 2) CD.
- 558. Het Pandorra Ensemble - III (1978. Disaster Electronics (D.E.I.) DEI 00975,6) LP.
- 559. Hex Minora - Untitled (1992. BV Tapes BV1) Cassette.
- 560. High Tide - Sea Shanties (1969. Liberty LBS 83264) LP.
- 561. High Tide - High Tide (1970. Liberty LBS 83294) LP.
- 562. Highdelberg - Highdelberg (1975. Happy Bird ST-HB-5017) LP.
- 563. Steve Hillage - Fish Rising (1975. Virgin V2031) LP.
- 564. Lejaren Hiller - Avalanche / Nightmare Music / Suite For Two Pianos And Tape / Computer Music For Tape And Percussion (1970. Heliodor 2549 006) LP.
- 565. HiroshAmour - One (2009. No Label) CD.
- 566. Shelley Hirsch - O Little Town Of East New York (1995. Tzadik TZ 7104) CD.

- 567. Jon Hiseman – About Time Too! (1986. TM Records TM8) LP.
- 568. H.N.A.S - Im Schatten Der Möhre (1987. Dom DOM V 77-07) LP.
- 569. Dr. Samuel J. Hoffman – Music For Peace Of Mind (1950. Capitol Records H-221) 10" LP.
- 570. HOH & Current 93 – Crowley Mass (1987. Maldoror MAL 108) 12" Single.
- 571. Allan Holdsworth – Velvet Darkness (1976. CTI Records 63.011) LP.
- 572. Horde Catalytique Pour La Fin - Gestation Sonore (1971. Futura Records SON 03) LP.
- 573. Horrific Child – L'Etrange Mr Whinster (1976. Eurodisc 87057) LP.
- 574. Horror Charly - Horror Sex Show (1971. Horror Records H-LP 2200) LP.
- 575. Horrors Of The Black Museum – Gold From The Sea (2008. Obskure Sombre Records Obsk 666 016) CD.
- 576. H.P.Lovecraft – H.P. Lovecraft (1967. Philips PHS-600-252) LP.
- 577. H.Tical – Modulations (1972. Musique Pour L'Image MPI/LP 537) LP.
- 578. Huata – Atavist Of Mann (2012. Boue Records BOUE07) LP.
- 579. Manfred Hübler & Siegfried Schwab – Three Films By Jess Franco (1995. Lucertola Media LMCD 004) CD.
- 580. Louise Huebner – Seduction Through Witchcraft (1969. Warner Bros /Seven Arts Records WS1819) LP.
- 581. Human Fobia - Erotic Saints (2017. Cian Orbe Netlabel CIOR-H40) CDr.
- 582. Human League – Being Boiled (1978. Fast Product FAST 4) 7" Single.
- 583. Dick Hyman & Mary Mayo – Moon Gas (1963. MGM Records SE-4119) LP.
- 584. I Burn – Ipertermia (1998. Stateart SA011) 10" Single.
- 585. Icarus – The Marvel World Of Icarus (1972. Pye International NSPL 28161) LP.
- 586. Icecross – Icecross (1973. Icecross Records IC 534753) LP.
- 587. ID Company – Inga & Dagmar (1970. Hor Zu Black Label SHZE 801 BL) LP.
- 588. Idetemp – 1983...And She Told Me I Was Die (1978. SST 1983) LP.
- 589. Ikarus – Ikarus (1971. +plus+ plus 4) LP.
- 590. Il Balletto Di Bronzo – Ys (1972. Polydor 2448 003) LP.
- 591. Il Real Impero Britannico – Perche Si Uccidono (1976. Cinevox MDF 33.96) LP.
- 592. Imperial Pompadours – Ersatz (1982. Pompadour POMP001) LP.
- 593. Indian Lady – Help Wanted Female/The Creeper (2013. Matching Head 194) Cassette.
- 594. Inner City Unit – Pass Out (1980. Riddle Records RID002) LP.

595. Inner Space – Agilok & Blubbo (1968. Vogue Schallplatten DV 14785) 7" Single.
596. Inseminoid – Old Blue Lass (2011. Finite Change) CDr.
597. Intersystems – Peachy (1967. Pentagon ALS 142) LP.
598. Irmens Way – Opus Destroy (1995. Kissing Spell KSCD9569) CD.
599. Island – Pictures (1977. Round Records No.01001) LP.
600. It – Viaje, Musica Electronica Libre (1976. Movieplay S 32-866) LP.
601. Ithaca – A Game For All Who Know (1973. Merlin Records HF.6) LP.
602. David Jackman – Crest (1982. Aeroplane AR02) Cassette.
603. David Jackson, Guy Evans, Hugh Banton – The Long Hello (1974. United Artists UAS 29781) LP.
604. Jacula – In Cauda Semper Stat Venenum (2001. Black Widow Records BWR 051) LP.
605. Martin Davorin Jagodic – Tempo Furioso Tolles Wetter (1975. Cramps Records CRSLP 6108) LP.
606. Jamra – The Second Coming (1972. Stygian Records SRM-1972) LP.
607. Jane – Together (1972. Brain 1002) LP.
608. Janus – Gravedigger (1972. Harvest 1C 062-29 433) LP.
609. Japan – Tin Drum (1981. Virgin V2209) LP.
610. Jarboe – Magick For Mischiefs (2006. The Living Jarboe) CDr.
611. Jean Michel Jarre – Oxygène (1976. Les Disques Motors 2933 207) LP.
612. Jess & Ancient Ones – 13th Breath Of The Zodiac (2011. Svart Records SVR079) 7" Single.
613. Jex Thoth – Jex Thoth (2008. I Hate Records IHR CD 038) CD.
614. Jex Thoth – Witness (2010. I Hate Records IHATE083) 12" Single.
615. Alexandro Jodorowsky – El Topo (1971. Apple SWAO 3388) LP.
616. Robert Johnson – Cross Road Blues (1937. Vocalion 03519) 10" Shellac.
617. Robert Johnson – Hell Hound On My Trail (1937. Vocalion 03623) 10" Shellac.
618. André Jolivet, Lily Laskine, Ginette Martenot – Concerto Pour Ondes Martenot Et Orchestre / Concerto Pour Harpe Et Orchestre De Chambre (1955. Vega C 30 A 3) LP.
619. Joy Division – Transmission (1979. Factory FAC 13) 7" Single.
620. Joy Division – Closer (1980. Factory FACT XXV) LP.
621. JPT Scare Band – Sleeping Sickness (2000. Monster Records MCD0008) CD.
622. Júdas – Júdas No1 (1975. JUD 001) LP.
623. F.C. Judd, A.Inst.E. – Electronic Sounds And Music (1963. Castle EFX -1) 7" Single.

624. F.C. Judd, A.Inst.E. – Electronic Themes And Musique Concrête (1963. CASTLE EFX-2) 7" Single.
625. Julian's Treatment – A Time Before This (1970. Young Blood SYB 2) LP.
626. Jurojin – The Living Measure Of Time (2009. Majestic Elder Recordings MER00001) CD.
627. Justine & Juliette – Kiss Of The Whip (1988. Arbeit Group ARBEIT 005) Cassette.
628. Caroline K – Now Wait For Last Year (1987. Earthly Delights EARTH 001) LP.
629. Kabukimono – Strega (2018. Reverb Worship RW 389) CD.
630. Kadavar. Aqua Nebula Oscillator – White Ring (2012. This Charming Man Records TCM015) LP.
631. Kalacakra – Crawling To Lhasa (1972. ST-K 2000) LP.
632. Kapotte Muziek – The Malevolent Ear (1995. Red Stream RSR-0110) CD.
633. Jürgen Karg – Elektronische Mythen (1977. Mood Records 23 555) LP.
634. Roland Kayn, Luigi Nono – Cybernetics III / Contrappunto Dialettico Alla Mente (1970. Deutsche Grammophon 2561 044) LP.
635. Hal Kemp & His Orchestra – Gloomy Sunday (Famous Hungarian Suicide Song) (1936. Brunswick 7630) 10" Shellac.
636. Khan – Space Shanty (1972. Deram SDL-R 11) LP.
637. Daniel Kientzy – Musiques Contemporaines Pour Saxophones (1988. Adda 581047) CD.
638. Killing Joke – Killing Joke (1980. Malicious Damage EGMD 5.45) LP.
639. Killing Joke – The Pandemonium Single (1994. Butterfly Records BFLDA 17) CD.
640. Kin Ping Meh – Kin Ping Meh (1972. Polydor 2371 259) LP.
641. King Crimson – In The Court Of The Crimson King An Observation By King Crimson (1969. Island Records ILPS 9111) LP.
642. King Crimson – In The Wake Of Poseidon (1970. Island Records ILPS 9127) LP.
643. Basil Kirchin – Worlds Within Worlds (1971. Columbia SCX 6463) LP.
644. Richard H Kirk – Disposable Half-Truths (1980. Industrial Records IRC 34) Cassette.
645. Kluster – Zwei Osterei (1971. Schwann STUDIO 512) LP.
646. KMFD – Virus (1989. Cashbeat CB 13) 12" Single.
647. Komintern – La Bal Du Rat Mort (1971. Harvest 2C 062-11 774) LP.
648. Andrzej Korzynski – Andrzej Korzynski's Music Score For Andrzej Żuławski's Motion Picture Possession (2012. Finders Keepers Records FKR062LP) LP.

- 649. Kraftwerk – Kraftwerk (1970. Phillips 6305 058) LP.
- 650. Kraftwerk – Kraftwerk 2 (1972. Phillips 6305 117) LP.
- 651. Kraftwerk – Ralf Und Florian (1973. Philips 6305 197) LP.
- 652. Kraftwerk – K4 Bremen Radio 1971 (2006. Phillips 2 561 971) CD.
- 653. Alain Kremski & Pavel Blatny – Paysages Metaphysiques Dix Minutes 30 (1973. Musique Pour L'Image MPI/LP 544) LP.
- 654. Krokodil – Krokodil (1969. Liberty LBS 83 306 1) LP.
- 655. Christina Kubisch, Fabrizio Plessi – Two And Two (1977. Multipla Records n.2) LP.
- 656. Joachim Kühn & Rolf Kühn – Bloody Rockers (1969. BYG Records 529 009) LP.
- 657. K.U.K.L. – The Eye (1984. Crass Records 1984/1) LP.
- 658. La Düsseldorf – La Düsseldorf (1976. Nova 6.22550 A0) LP.
- 659. La! NEU? – Düsseldorf (1996. Dingerland la! NEU? 1.000-6) CD.
- 660. John Lacey & John Gunni Busck, COUM Transmissions – Music For Stocking Top, Swing And Staircase (2014. Other Ideas OTRLP004) LP.
- 661. Lady June – Lady June's Linguistic Leprosy (1974. Caroline Records C1509) LP.
- 662. Richard Lainhart – White Night (2007. Ex Ovo EX01974) CD.
- 663. Reinhard Lakomy – Das Geheime Leben (1982. AMIGA 8 55 893) LP.
- 664. Jack Lancaster & Robin Lumley – Marscape (1976. RSO 2394 170) LP.
- 665. Dickie Landry – Fifteen Saxophones (1977. Northern Light Records FSA 87003) LP.
- 666. Lard Free – Gilbert Artman's Lard Free (1973. Vamp Records VP 59500) LP.
- 667. Latte E Miele – Aquile Et Scoiatoli (1976. Magma MAL 01) LP.
- 668. Dominique Laurent, Pinok Et Matho – Azur Et Tenebres (1982. Unidisc UD 30 1490) LP.
- 669. Anton LaVey – The Satanic Mass (1968. Murgenstrumm MM 6660) LP.
- 670. Le Forte Four – Bikini Tennis Shoes (1975. Los Angeles Free Music Society LAFMS#01) LP.
- 671. Le Forte Four – Boris The Spider (2001. Cortical Foundation organ of Corti 28) CD.
- 672. Mary Jane Leach – Celestial Fires (1993. Experimental Intermedia Foundation XI 107) CD.
- 673. Amanda Lear – Sweet Revenge (1978. Ariola 25 900 0T) LP.
- 674. Leather Nun – At Scala Cinema, London / Music Palais Kungsgatan (1980. Industrial Records IRC 27) Cassette.
- 675. Leather Nun – Lust Games (1986. Wire Records WRMLP 200) LP.
- 676. Thomas Leer & Robert Rental – The Bridge (1979. Industrial Records IR0007) LP.

677. Lemon Kittens - Spoonfed + Writhing (1979. Step-Forward Records SF 10) 7" Single.
678. Lemon Kittens - We Buy A Hammer For Daddy (1980. United Dairies UD 02) LP.
679. Lotte Lenya - Lotte Lenya Singt Kurt Weill (1955. Philips B 07 089 L) LP.
680. Perry Leopold - Experiments In Metaphysics (1970. WS1) LP.
681. Le Orme - Felona E Sorona (1973. Phillips 6323 023 A) LP.
682. Les Maledictus Sound - Les Maledictus Sound (1968. Disc'AZ STEC 51) LP.
683. Les Rallizes Dénudés - Heavier Than A Death In The Family (2002. Ain't Group Sounds # AGS-1) CD.
684. Les Secrets De Morphée - Les Lelles (1998. Prikosnovénie PRIK017) CD.
685. Les Yper-Sound - Too Fortiche (1967. Fontana 260 103 MF) 7" Single.
686. Desmond Leslie - Music Of The Future (1960. Musique Concrete MC 1001) LP.
687. Paul Lewis & Cliff Johns - Homage To Horror (1984. Studio G LPSG 4011) LP.
688. Liliental - Liliental (1978. Brain 0060.117) LP.
689. Andrew Liles - The Maleficent Monster And Other Macabre Stories (2014. Blackest Rainbow BRR666) LP.
690. Andrew Liles - Wanton Wives, Monstrous Maidens And Wicked Witches (2014. Blackest Rainbow BRR667) LP.
691. Limbus 3 - New Atlantic Cosmic Music Experience (1969. CPM LP S 001) LP.
692. Limbus 4 - Mandalas (1970. Ohr OMM 56001) LP.
693. Rune Lindblad - Death Of The Moon And Other Early Works 1954 -1955 (1989. Pogus Productions 201-3) LP.
694. Liza - Take a Look Again (1976. Philips 6318 036) LP.
695. Anna Lockwood - Glass World (1970. Tangent Records TGS 104) LP.
696. London Experimental Jazz Quartet - Invisible Roots (1974. Scratch Records SR-10) LP.
697. Rudiger Lorenz - Queen Of Saba (1981. Transmitter Cassetten 49) Cassette.
698. Lorq Damon - Journey To The Land Of Forgotten Dreams (1974. Tala Inc. 22888) LP.
699. Lotus Eaters - Alienist On A Pale Horse (2001. Double H Noise Industries 2XHNI-004) 12" Single.
700. Arthur Vincent Lourie, Leo Ornstein, George Antheil. Daniele Lombardi - Futurpiano (1995. Nuova Era 7240) CD.



701. Love Live Life + One - Love Will Make A Better You (1971. King Records SKK 3009) LP.
702. Alvin Lucier - Bird And Person Dyning (1976. Cramps Records CRSLP 6111) LP.
703. Alvin Lucier - Music On A Long Thin Wire (1980. Lovely Music, Ltd. VR 1011/12) LP.
704. Lucifer - Big Gun (1972. LLP 1) LP.
705. Lucifer - Exit (1972. LLP 2) LP.
706. Lucifer (USA) - Black Mass (1977. MCA Coral MCA-170) LP.
707. Lucifer's Friend - Lucifer's Friend (1970. Philips 6305 068) LP.
708. Otto Luening & Vladimir Ussachevsky - Tape Recorder Music (1955. Gene Bruck Enterprises Inc. GB 1) 10" LP.
709. Lumbee - Overdose (1970. Radnor Records R-2003) LP.
710. Lunar Gate - A Secret Well Kept (1996. No Label) Cassette.
711. Eric Lunde - De Sade. The Fear Of Appearing Monotonous Prevents Us From Recording Expressions Which, Upon Such Occasions, Are All Very Apt To Resemble One Another (1988. AWB Recording AWB 008) Cassette.
712. Lydia Lunch - Queen Of Siam (1980. ZE Records ZEA 33006) LP.
713. Lydia Lunch - 13:13 (1982. Ruby Records JRR 806) LP.
714. Lustmord - Lustmord (1981. Sterile Records SR3) LP.
715. Egisto Macchi - Ill Desserto (1974. Ayna AY 19) LP.
716. Macelleria Mobile Di Mezzanotte - Noir Jazz FemDom (2019. Subsound Records SSR068) LP.
717. Angus MacLise, Tony Conrad, Jack Smith - Dreamweapon I (2011. Boo-Hooray SMRGS-1, BH-001) LP.
718. Angus MacLise & Hetty MacLise - Dreamweapon II (2011. Boo-Hooray SMRGS-3) CDr.
719. Made In Germany - Made In Germany (1971. Metronome MLP 15.416) LP.
720. Maeror Tri - Saltatrix (1993. Drone Records DR-01) 7" Single.
721. Magazine - Real Life (1978. Virgin V 2100) LP.
722. Magazzini Criminali - Crollo Nervoso (1980. Italian Records TIXE 003) LP.
723. Magic Muscle - The Pipe The Roar The Grid (1988. 5 Hours Back TOCK 009) LP.
724. Magical Ring - Light Flight More And More (1977. Chicago 2000 900 152) LP.
725. Magma - Mëkanik Dëstruktïw Kômmandöh (1973. Vertigo 6499 729) LP.
726. Colette Magny - Avec Poème (1966. Disques Mouloudji EMZ 13510) LP.

727. Mahogany Brain – Smooth Sick Lights (1976. Pole Records Pole 0013) LP.
728. Mammut – Mammut (1971. Mouse Trick Track Music TTM 5022) LP.
729. Maniac – Liles – Czral – Det Skjedde Noe Når Du Var I Belgia (2009. Dirter Promotions DPROMCD74) CD.
730. Charles Manson – LIE The Love And Terror Cult (1970. Awareness Records 2144) LP.
731. Phil Manzanera – Diamond Head (1975 Island Records ILPS 9315) LP.
732. Ray Manzarek – The Whole Thing Started With Rock & Roll & Now It's Out Of Control (1974. Mercury SRM 1-1014) LP.
733. Ray Manzarek – Carmina Burana (1983. A&M Records SP-4945) LP.
734. Marc And The Mambas – Torment And Toreros (1983. Some Bizzare BIZL 4) LP.
735. March Violets – Snake Dance (1983. Rebirth RB 2112) 12" Single.
736. Christian Marclay – Record Without A Cover (1985. Recycled Records) LP.
737. Albert Marcocoeur – Albert Marcocoeur (1974. Atlantic 40 546) LP.
738. Luc Marianni – Voyage Vers L'Harmonie (1983. Upon Tyne UT 183) LP.
739. Edouard-Leon Scott de Martinville – Au Clair De La Lune 1860 (2009. Parlortone PT-1001) 7" Single.
740. Salvatore Martirano – L's GA/Ballad/Octet (1968. Polydor 245001) LP.
741. Maschine Nr.9 – Head Movie (1974. Phillips 6305 221) LP.
742. Mass – Labour Of Love (1981. 4AD CAD 107) LP.
743. Matching Mole – Matching Mole (1972. CBS S64850) LP.
744. Mater Suspiria Vision – Crack Witch (2010. Living Tapes LT012) Cassette.
745. Richard Maxfield – Electronic Music (1969. Advance Recordings FGR -8S) LP.
746. May Blitz – The 2nd Of May (1971. Vertigo 6360 037) LP.
747. Mayhem – De Mysteriis Dom Sathanas (1994. Deathlike Silence Productions Anti-Mosh 006) LP.
748. MC5 – Kick Out The Jams (1969. Elektra EKS 74042) LP.
749. McChurch Soundroom – Delusion (1971. Pilz 20 21103-7) LP.
750. Rose McDowall – Cut With The Cake Knife (2004. Bad Fairy Productions BFCD01) CD.
751. Barton & Priscilla McLean – Electronic Music (1975. Composers Recordings Inc. CRI SD 335) LP.
752. Meads Of Asphodel – Exhuming The Grave Of Yeshua (2003. Supernal Music Ferly 010CD) CD.
753. Joe Meek – I Hear A New World Part 1 (1960. Triumph RGX ST5000) 7" Single.

754. Carsten Meinert – C. M. Musictrain (1970. Spectator Records SL 1007) LP.
755. Cildo Meireles – Sal Sem Carne (1975. PESQUISA LP-CM-003) LP.
756. Gill Melle – Tome VI (1968. Verve Records V6-8744) LP.
757. Gil Melle – The Andromeda Strain (Original Electronic Soundtrack) (1971. Kapp Records KRS 5513) 10" LP.
758. Mellow Candle – Swaddling Songs (1972. Deram SDL7) LP.
759. Melodic Energy Commision – Migration Of The Snails (1980. Energy Discs NRG 121) LP.
760. Melvins – Gluey Porch Treatments (1987. Alchemy Records VM103) LP.
761. Melvins + Lustmord – Pigs Of The Roman Empire (2004. Ipecac Recordings IPC-54) CD.
762. Bruno Menny – Cosmographie (1972. Arion 30 U 85) LP.
763. Mephistopheles – ( ( ( I' M H E R O I N ) ) ) (2017. Creep Purple CPR -005) Cassette.
764. Neil Merryweather – Space Rangers (1974. Mercury SRM-1-1007) LP.
765. Merzbow – Mechanization Takes Command (1983. ZSF Produkt ZSFM 02) Cassette.
766. Message – From Books & Dreams (1973. Bacillus Records BLPS 19159Q) LP.
767. Metamorfosi – Inferno (1973. Vedette Records VPA 8162) LP.
768. Metronic Underground – Illusion Electronic Aus Bonn (1981. Metronic 14851/1) LP.
769. Metropolis – Metropolis (1973. PAN 87439 IT) LP.
770. Costin Miereanu – Luna Cinese (1975. Cramps Records CRSLP 6107) LP.
771. Mighty Sphincter – The New Manson Family (1986 Placebo Records PLA-18) LP.
772. Fred Miller – The Sounds Of Love ...A To Zzzz (1972. Yorkshire Records 27021) LP.
773. İlhan Mimaroglu – Wings Of The Delirious Demon And Other Electronic Works (1972. Finnadar Records SR 9001) LP.
774. İlhan Mimaroglu – Face The Windmills, Turn Left (1976. Finnadar Records SR 9012) LP.
775. İlhan Mimaroglu & Freddie Hubbard – Sing Me A Song Of Songmy (A Fantasy For Electromagnetic Tape) (1971. Atlantic SD 1576) LP.
776. Min Bul – Min Bul (1970. Polydor 2382 003) LP.
777. Ministry – ΚΕΦΑΛΗΞΘ Psalm 69: The Way To Succeed And The Way To Suck Eggs (1992. Warner Bros. Records 9 26727-2) CD.
778. Miranda Sex Garden – Madra (1991. Mute CD STUMM91) CD.

779. Misfits - Cough/Cool (1977. Blank Records BLANK 101) 7" Single.
780. Misfits - Bullet EP (1978. Plan 9 PL1001) 7" Single.
781. Modern Jazz Quintet Karlsruhe - Position 2000 (1970. MJQK 002) LP.
782. Moebius-Plank-Neumeier - Zero Set (1983. Sky Records sky 085) LP.
783. Monitor - Beak (1979. World Imitation L-6000) 7" Single.
784. Meredith Monk - Book Of Days (1990. ECM New Series ECM 1399, 839 624-1) LP.
785. Thelonious Monk And Sonny Rollins - Thelonious Monk And Sonny Rollins (1956. Prestige LP 7075) LP.
786. Mono - Memorie Dal Futuro (2006. Vinyl Films VR 20033) 10" Vinyl.
787. Monster Magnet - 25...Tab (1991. Glitterhouse Records GR158) 12" Single.
788. Monster Magnet - Superjudge (1993. A&M Records 540 079-2) CD.
789. Georges Montalba - Fantasy In Pipe Organ And Percussion (1958. Somerset P-8400) LP.
790. Monument - The First Monument (1971. Beacon BEAS 15) LP.
791. Moolah - Woe Ye Demons Possessed (1974. Altman Music & Recordings M1) LP.
792. Moonstruck - Moonstruck (1976. Lunatunes Records SAR 2003) LP.
793. Moontrekkers - Night Of The Vampire (1961. Parlophone 45R 4814) 7" Single.
794. Michael Moorcock's Deep Fix - Brothel In Rosenstrasse (1982. Flickknife Records) 7" Single.
795. R Stevie Moore - Phonography (1978. HP Music HPS 30734) LP.
796. Charlotte Moorman - Cello Anthology (2006. Alga Marghen Plana-M 27NMN.064) CD Boxed Set.
797. John Moran - The Manson Family An Opera (1992. Point Music 432 967-2) CD.
798. Giorgio Moroder - Einzelganger (1975. Oasis 89 597 OT) LP.
799. Jim Morrison Music By The Doors - An American Prayer (1978. Elektra 5E-502) LP.
800. Morte Macabre - Symphonic Holocaust (1998. Mellotronen MELLO DLP 1) LP.
801. Morthem Vlade Art - Herbo Dou Diable (1997. COH Records COH13001CD) CD.
802. Mortician - House By The Cemetery (1995. Relapse Records RR027) 7" Single.
803. Mortiis - The Song Of A Long Forgotten Ghost (1993. No Label) Cassette.
804. Mortiis - The Smell Of Rain (2001. Earache MOSH248CD) CD.
805. Moss - Cthonic Rites (2005. Aurora Borealis ABX008) CD.

806. M.O.T.U.S. – Machine Of The Universal Space (1972. Connection CNT 69 562) LP.
807. Mother Gong – Robot Woman (1981. Butt BUT003) LP.
808. Mothers Of Invention – Freak Out! (1966. Verve Records V6-5005-2) LP.
809. Mothers Of Invention – Absolutely Free (1967. Verve Records V/V6 -5013X) LP.
810. MU – Motion In Tune (1981. Backstreet Backlash BBR 010) LP.
811. Mudhoney – Superfuzz Bigmuff (1988. Sub Pop SP 21) 12" Single.
812. Fritz Muller – Fritz Muller Rock (1977. Roth-Handle 6.23159) LP.
813. Gordon Mumma – Electronic Music Of Theatre And Public Activity (2005. New World Records 80632-2) CD.
814. Boris Murashkin – Bio-Energetic Music (1991. Мелодия SUCD 10 -00210) CD.
815. Music Machine – (Turn On) The Music Machine (1966. Original Sound OSR LPM 5015) LP.
816. Música Dispersa – Música Dispersa (1970. Diábolo Movieplay S-30.011) LP.
817. Musica Elettronica Viva – Friday (1969. Polydor 583 769) LP.
818. Musikalische Gruppen-Improvisation – Musikalische Gruppen -Improvisation (1971. Landesarbeitsgemeinschaft Musik TST 78426) LP.
819. Musique Concret – Bringing Up Baby (1981. United Dairies UD 010) LP.
820. My Dying Bride – As The Flower Withers (1992. Peaceville VILE 32) LP.
821. My Dying Bride – The Barghest O' Whitby (2011. Peaceville CDVILES254) CD.
822. Mythos – Mythos (1972. Ohr OMM 556019) LP.
823. MZ.412 – In Nomine Dei Nostri Satanas Luciferi Excelsi (1995. Cold Meat Industry CMI.35) CD.
824. Naked City – Torture Garden (1990. Shimmy Disc SHIMMY 039) LP.
825. Naked City – Heretic: Jeux Des Dames Cruelles (1992. AVANT 001) CD.
826. Naked City – Grand Guignol (1992. Avant AVAN 002) CD.
827. Napalm Death – Scum (1987. Earache MOSH 3) LP.
828. Nascita Della Sfera – Per Una Scultura Di Ceschia (1978. Nascita della Sfera 38220/1) LP.
829. Nature And Organisation – A Dozen Summers Against The World (1994. Durtro 024 CD) CD.
830. Naz Nomad & The Nightmares – Give Daddy The Knife Cindy (1984. Big Beat Records WIK21) LP.

831. Nazgul - The Nazgul (1997. Psi-Fi PSCD0005) CD.
832. Necromandus - Oresis Of Death (1996. Audio Archives AACD 013) CD.
833. Necronomicon - Tips Sum Selbsmord (1972. Best Prehodi F 60.634) LP.
834. Nekropolis Peter Frohmader - Musik Aus Dem Schattenreich (1981. Nekropolis RP 10 122) LP.
835. Nektar -... Sounds Like This (1973 Bellaphon Bacillus BDA 7501) LP.
836. Nesfindonimus - Strip Code 030370 (1992. Elfish elf 008) LP.
837. Neu! - Neu! (1972. Brain 1004) LP.
838. Neu! - Neu! 2 (1973. Brain 1028) LP.
839. Neu ! - Neu! '75 (1975. Brain 1062) LP.
840. Max Neuhaus & John Cage - Fontana Mix-Feed (1966. Mass Art Inc. M-133) LP.
841. Neuschwanstein - Alice In Wonderland (2008. Musea Rock Symphony FGBG 4468) CD.
842. Nico - The Marble Index (1968. Elektra EKS-74029) LP.
843. Nico - The End (1974. Island Records ILPS 9311) LP.
844. Nihilist Spasm Band - No Record (1968. Allied Record Corporation RECORD NO.5) LP.
845. Nirvana - Local Anaesthetic (1971. Vertigo 6360 031) LP.
846. Klaus Nomi - The ★ Collection (1991. RCA, BMG ND75004) CD.
847. NON - Pagan Muzak (1978. Graybeat Records GB2299) 7" Single.
848. NON - Mode Of Infection Knife Ladder (1979. MR-00) 7" Single.
849. NON - God & Beast (1997. Mute CDSTUMM158) CD.
850. NON - Receive The Flame (1999. Mute CDSTUMM128) CD.
851. NO Y-Z - Sheer Electronic Din (1983. Azra Records 112) LP.
852. Arne Nordheim - Electronic Music (1974. Philips 6507 042) LP.
853. Normal - TVOD (1978. MUTE 001) 7" Single.
854. Doris Norton - Personal Computer (1984. Durium DAI 30413) LP.
855. Nosferatu - Nosferatu (1970. Vogue Schallplatten LDVS 17178) LP.
856. Novalis - Vielleicht Bist Du Ein Clown (1978. Brain 0060.164) LP.
857. Ralf Nowy - Lucifer's Dream (1973. Intercord 26 015-8 U) LP.
858. Nucleus - Elastic Rock (1970. Vertigo 6360 008) LP.
859. Gary Numan - The Pleasure Principle (1979. Beggars Banquet BEGA 10) LP.
860. Nurse With Wound - Chance Meeting On A Dissecting Table Of A Sewing Machine & An Umbrella (1979. United Dairies UD01) LP.
861. Nurse With Wound - To The Quiet Men From A Tiny Girl (1980. United Dairies UD 03) LP.
862. Nurse With Wound - Merzbild Schwet (1980. United Dairies UD 04) LP.



863. Nurse With Wound – The Sylvia & Babs Hi-Fi Companion (1985. L.A.Y.L.A.H. Antirecords LAY15) LP.
864. Odin – Odin (1972. Vertigo 6360 608) LP.
865. Old One – Old One (2009. Eldritch Enterprises) CDr.
866. Mike Oldfield – Tubular Bells (1973. Virgin V2001) LP.
867. Mike Oldfield – Ommadawn (1975. Virgin V2043) LP.
868. Pauline Oliveros – Reverberations: Tape & Electronic Music 1961-1970 (2012. Important Records IMPREC 352) CD Boxed Set.
869. Pauline Oliveros – Alien Bog Beautiful Soop (1997. Pogus Productions P21012-2) CD.
870. Ométaxalia Et Bucchi – Lettre d'Ocre (1977. UNITELEDIS UNI 19576) LP.
871. Omnicore – Mass Murderer (2004. Divine Comedy DC 031) CD.
872. Opeth – Still Life (1999. Peaceville CDVILE78) CD.
873. Opus Avantra – Lord Cromwell Plays Suite For Seven Vices (1975. Suono Records SRLP 1002) LP.
874. Daphne Oram – Oramics (2007. Paradigm Discs PD 21) CD.
875. Orchid – The Zodiac Sessions (2013. Nuclear Blast NB 3253-0) CD.
876. Ordo Rosarius Equilibrio – Cocktails Carnage Crucifixion And Pornography (2003. Cold Meat Industry CMI124) CD.
877. Organisation – Tone Float (1970. RCA Victor SF 8111) LP.
878. Organum – Tower Of Silence (1985. L.A.Y.L.A.H. Antirecords LAY 12) 12" Single.
879. Osibisa – Osibisa (1971. MCA Records MDKS 8001) LP.
880. Out Of Focus – Wake Up! (1971. Kuckuck 2357 006) LP.
881. P16.D4 – Kühe In 1/2 Trauer (1984. Selektion SLP 003) LP.
882. P205 – P205 (1993. Ohrwaschi Records OW018) CD.
883. Pacific Sound – Forget Your Dream (1972. Splendid Records SLP 50.104) LP.
884. Else Marie Pade – Et Glasperlespil 1958-1964 (2001. Dacapo 8.224209) CD.
885. Jimmy Page – Lucifer Rising (1987. Boleskin House Records) 12" Single.
886. Pain Killer – Guts Of A Virgin (1991. Earache mosh 45CD) CD.
887. Jonas Palm – Ze Wörmnest (1980. Piglet Records PR 1002) LP.
888. Panama Limited – Indian Summer (1970. Harvest SHVL 779) LP.
889. Paradise Lost – Gothic (1991. Peaceville VILE 26CD) CD.
890. Evan Parker, Derek Bailey, Han Bennink – The Topography Of The Lungs (1970. Incus INCUS.1) LP.
891. Bernard Parmegiani – Violostries-Bidule En Ré-Capture Éphémère (1969. Philips 836.889 DSY) LP.

892. Alan Parsons Project - Tales Of Mystery And Imagination-Edgar Allan Poe (1976. Charisma CDS 4003) LP.
893. Harry Partch - The Bewitched A Dance Satire By Harry Partch (1958. Gate 5 Records) LP.
894. Ron 'Pate's Debonairs - Raudelunas Pataphysical Revue (1975. Sat Day-Bew Records NR6155) LP.
895. Pearls Before Swine - One Nation Underground (1967. ESP Disk 1054) LP.
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- 1178. The Tubes – The Tubes (1975. A&M Records SP-4534) LP.
- 1179. The Way We Live – A Candle For Judith (1971. Dandelion Records DAN 8004) LP.
- 1180. The Wozard Of Iz – An Electronic Odyssey (1968. A&M Records SP -4156) LP.
- 1181. Théâtre Du Chêne Noir D'Avignon – Aurora (1971. Futura Records VOIX 01) LP.

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1189. Barbara Thompson's Paraphernalia – Wilde Tales (1979. MCA Records MCF 3047) LP.
1190. Thorax-Wach – Kaum Erdacht Schon Mode (1980. Schnellschnitt) LP.
1191. Throbbing Gristle – Best of.....Vol 1 (1976. No Label) Cassette.
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1194. Throbbing Gristle – 20 Jazz Funk Greats (1979. Industrial Records IR0008) LP.
1195. Gert Thruë – Sound Painted Pictures Of Cosmic Love (1977. Stuk STUK 415) LP.
1196. Tibet – Tibet (1978. Bellaphon BBS 2581) LP.
1197. Andrea Tich – Masturbati (1978. Cramps Records 5205 701) LP.
1198. Asmus Tietchens – Nachtstucke Expressions Et Perspectives Sonores Intemporelles (1980. Egg 91.040) LP.
1199. Keith Tippett Group – Dedicated To You, But You Weren't Listening (1971. Vertigo 6360 024) LP.
1200. Alfredo Tisocco, Gruppo Italiano Di Danza Libera – Katharsis (1975. Suono Records SRLP 1001) LP.
1201. Titus Groan – Titus Groan (1970. Dawn DNLS 3012) LP.
1202. Toad – Toad (1971. Hallelujah X 616) LP.
1203. Jun Togawa – 20th Jun Togawa (2000. God Ocean Records COGO -0102) CD.
1204. Tomita – Snowflakes Are Dancing (The Newest Sound Of Debussy) (1974. RCA Red Seal ARL1-0488) LP.
1205. Tomografia Assiale Computerizzata – A Circle Of Limbs (1993. Cthulhu Records CR 15) CD.
1206. Tomorrow's Gift – Tomorrow's Gift (1970. Plus 1+2) LP.
1207. Ton Steine Scherben – Warum Geht Es Mir So Dreckig (1971. David Volksmund Produktion SST 13) LP.
1208. Tonto's Expanding Head Band – Zero Time (1971. Embryo Records SD 732) LP.

1209. Tonton Macoute – Tonton Macoute (1971. Neon/RCA NE4) LP.
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1211. Total Music Association – Walpurgisnacht (1971. TMA 001) LP.
1212. Yan Tregger – To The Land Of No Return (2019. Musical Touch Sound M.T.S. 1005) LP.
1213. Triptykon – Eparista Diamones (2010. Century Media/Prowling Death Records 9979921 013) LP.
1214. Triptykon – Melana Chasmata (2015. Century Media/Prowling Death Records 9984201 016) LP.
1215. Tritonus – Between The Universes (1976. BASF CC 229 467) LP.
1216. Tubeway Army – Replicas (1979. Beggars Banquet BEGA 7) LP.
1217. David Tudor – Microphone (1978. Cramps Records 5206 116) LP.
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1223. Ukiyo – Ukiyo (1995. Hyperium Records CD 3422-2) CD.
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1225. Ultravox! – Ha! Ha! Ha! (1977. Island Records ILPS 9505) LP.
1226. Ulver – Themes From William Blake's The Marriage Of Heaven & Hell (1998. Jester Records TRICK 001) CD.
1227. Ulver With Tromsø Chamber Orchestra – Messe I.X-VI.X (2013. Kscope KSCOPE267) CD.
1228. Uncle Acid & The Deadbeats – Vol. 1 (2010. Killer Candy Records KCR001) CDr.
1229. Unobstructed Universe – Unobstructed Universe (1976. Adamo ADS -9503) LP.
1230. Vampillia- Alchemic Heart (2011. Important Records IMPREC320) CD.
1231. Vampires – Vampires Underground (1971. RAJ RMC-SLP 023) LP.
1232. Vampires Of Dartmoor – Dracula's Music Cabinet (1969. Metronome HLP 10 267) LP.
1233. Vampires Sound Incorporation – Psychedelic Dance Party (1969. Mercury International 134 615 MFY) LP.
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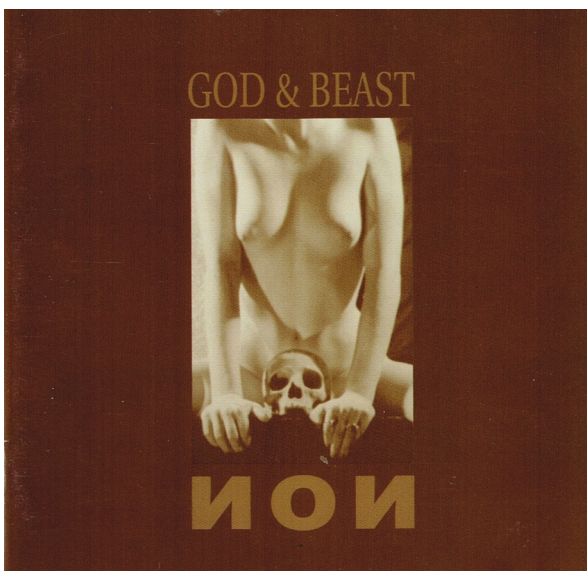


1235. Van Der Graaf Generator – H To He Who Am The Only One (1970. Charisma CAS 1027) LP.
1236. Van Der Graaf Generator – Pawn Hearts (1971. Charisma CAS 1051) LP.
1237. Edgard Varese – Complete Works Volume 1 (1951. EMS Recordings EMS401) LP.
1238. Various Artists – A Panorama Of Experimental Music Vol. 1: Electronic Music . Musique Concrete (1967. Mercury SR2 9123).
1239. Various Artists – Better An Old Demon Than A New God (1984. Giorno Poetry Systems GPS 033) LP.
1240. Various Artists – Blorp Essette Volume One (1977. Los Angeles Free Music Society LAFMS #05) LP.
1241. Various Artists – Casting The Runes The Recorded British Abyss 1969-1976 (2012. Electric Pentacle EP2) LP.
1242. Various Artists – Columbia-Princeton Electronic Music Center (1964. Columbia Masterworks ML 5966) LP.
1243. Various Artists – Do What Thou Wilt The Satanic Rites Of British Rock 1970 - 1974 (2011. Electric Pentacle EP1) LP.
1244. Various Artists – Electronic Music (1966. Turnabout TV.4004) LP.
1245. Various Artists – Experimental Music Of Japan 1957-1967 (1968. NIVICO Victor SJV-1515) LP.
1246. Various Artists – Extended Voices (1967. Odyssey 32 16 0155) LP.
1247. Various Artists – From Czech Electronic Music Studios (1974. Supraphon 1 11 1423) LP.
1248. Various Artists – Futurism & Dada Reviewed (1988. Sub Rosa SUB 33014-19) LP.
1249. Various Artists – Konkrete Poesie – Sound Poetry – Artikulationen (1966. Anastasia Bitzos) LP.
1250. Various Artists – L'Autonomatopek 1 (1972. Editions Georges Fall 40 -41) 7" Single.
1251. Various Artists – Music From Mathematics (1961. Bell Telephone Laboratories Inc. 122227) 10" LP.
1252. Various Artists – Musica Futurista The Art Of Noises 1909-1935 (1980. Multipla Records 5204 002) LP.
1253. Various Artists – Musique Expérimentale Castelroussine (1984. MEC Disques ARN 336030) LP.
1254. Various Artists – Necrocopia (2014. Audio Archives AACD 068) CD.
1255. Various Artists – Ruidos Y Susurros De Las Vanguardias Early Sound Art Works 1909-1945 (2004. Allegro Records Ref 015) CD.
1256. Various Artists – The Nova Convention (1979. Giorno Poetry Systems GPS 014-015) LP.

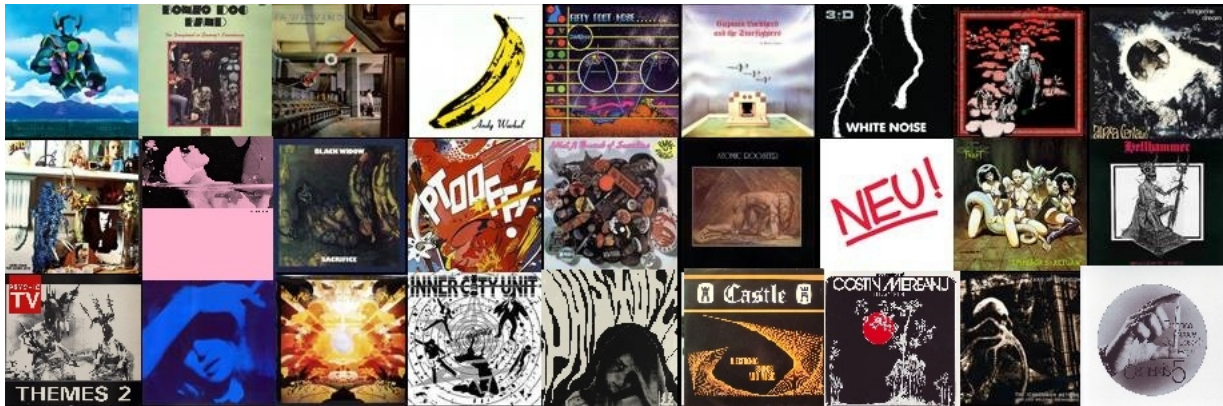
1257. Velvet Lucifer - The Electric Residence 1920-1975 (2004.) Cdr.
1258. Velvet Underground & Nico - The Velvet Underground & Nico (1966. Verve Records V6-5008) LP.
1259. Velvet Underground - White Light/White Heat (1968. Verve Records V6-5046) LP.
1260. Velvet Underground - Velvet Underground (1969. MGM Records SE4617) LP.
1261. Venom - Welcome To Hell (1981. Neat Records NEAT 1002) LP.
1262. Venus & The Razorblades - Songs From The Sunshine Jungle (1978. Visa Records IMP 7004) LP.
1263. Vesala, Sermilä, Hauta-aho, Honkanen, Helasvuo - Ode To Marilyn (1974. Scandia SLP 608) LP.
1264. Patrick Vian - Bruits Et Temps Analogues (1977. Egg 900.541) LP.
1265. Virus - Revelation (1971. BASF CRC 015) LP.
1266. Visage - Fade To Grey (1980. Polydor POSP 194) 7" Single.
1267. Don Voegeli - Oscillations (1972. University Of Wisconsin-Extension S80-1519) LP.
1268. Adrian Wagner - Distances Between Us (1974. Atlantic Records K 50082) LP.
1269. Wakeford-Stapleton - Revenge Of The Selfish Shellfish (1992. Tursa TURSA 004CD) CD.
1270. Igor Wakhevitch - Logos (1970. Pathe 2C 064 10934) LP.
1271. Igor Wakhévitch - Docteur Faust (1971. Pathé 2C 072 11537) LP.
1272. Walpurgis - Queen Of Saba (1972. Ohr OMM 556.023) LP
1273. Walrus - Walrus (1970. Deram SML 1072) LP.
1274. Warpig - Warpig (1970. Fonthill F103) LP.
1275. Patty Waters - College Tour (1966. ESP Disk 1055) LP.
1276. Alan Watts - This Is IT (1962. MEA LP 1007) LP.
1277. Weed - Weed (1971. Phillips 6305 096) LP.
1278. Walter Wegmuller - Tarot (1973. Die Kosmischen Kuriere/Ohr KK 2/58.003) LP.
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1281. Ruth White - 7 Trumps From The Tarot Cards & Pinions (1969. Limelight LS86058) LP.
1282. Ruth White - Flowers Of Evil (1969. Limelight LS86066) LP.
1283. White Zombie - La Sexorcisto - Devil Music, Vol. 1 (1992. Geffen Records GEFD-24460) CD.
1284. Whitehouse - Birth Death Experience (1980. Come Organisation WDC881004) LP.

1285. Wicked Lady – The Axeman Cometh (1993. Kissing Spell KSCD 9307) CD.
1286. Wigwam – Hard N' Horny (1969. Love Records LRLP 9) LP.
1287. Wild Man Fischer – An Evening With Wild Man Fischer (1969. Bizarre Records 6332) LP.
1288. Rozz Williams & Gitane Demone – Dream Home Heartache (1995. Triple X Records 51206-2) CD.
1289. Wire – Pink Flag (1977. Harvest SHSP 4076) LP.
1290. Wire – 154 EP (1979. Harvest PSR 444) 7" Single.
1291. Trevor Wishart – Journey Into Space An Audio Movie (1973. Electronic Music Studio) LP.
1292. Witchcraft – Witchcraft (2004. Rise Above Records RISELP 47) LP.
1293. Witchsorrow – Witchsorrow (2010. Rise Above Records RISELP 126) LP.
1294. Gil J. Wolman – Mégapneumies 24 Mars 1963 (1965. Achele GJW1) 7" Single.
1295. Women Of The SS – Women Of The SS (1984. Inner-X-Musick XXX-09) Cassette.
1296. Women Of The SS – Woman Iz Beast (1985. Inner-X-Musick XXX 20) Cassette.
1297. Douglas Wood – Rythm Industrial Underscore (1976. Studio G LPSG 3007) LP.
1298. Robert Wyatt – The End Of An Ear (1970. CBS 64189) LP.
1299. X – Adult Books (1978. Dangerhouse D88) 7" Single.
1300. Iannis Xenakis – Metastasis – Pithoprakta – Eonta (1966. Le Chant Du Monde LDX-A-8368) LP.
1301. Iannis Xenakis – Electro Acoustic Music (1970. Nonesuch H71246)LP.
1302. Xhol – Motherfuckers GMBH & Co KG (1972. Ohr OMM 556024) LP.
1303. Xhol Caravan – Electrip (1969. Hansa Records 80099 IU) LP.
1304. Xmal Deutschland – Incubus Succubus (1982. Zickzack ZZ 110) 12" Single.
1305. XXenogenesis – seXxenogenesis #1 I Am That I Am (1973. Xxenogenesis 10782) LP.
1306. Ya Ho Wa 13 – I'm Gonna Take You Home (1974. Higher Key Records HKR 3309) LP.
1307. Akira Yamaoka – Silent Hill (1999. King Records KICA 7950) CD.
1308. Yatha Sidra – A Meditation Mass (1974. Brain 1045) LP.
1309. La Monte Young – The Black Record 31 VII 69 10:26 – 10:49 PM / 23 VIII 64 2:50:45 – 3:11 AM The Volga Delta (1969. Edition X 1079) LP.
1310. La Monte Young, Marian Zazeela The Theatre Of Eternal Music – Dream House 78'17" (1974. Shandar 83 510) LP.

1311. Joji Yuasa - Music For Theatrical Drama (2006. Edition Omega Point OPA-004) CD.
1312. Yximalloo - Fangs Of Lucifer (1999. Sakura Wrechords) LP.
1313. Edward M. Zajda - Independent Electronic Music Composer (1969. Ars Nova Ars Antiqua Recordings AN-1006) LP.
1314. Frank Zappa - Lumpy Gravy (1968. Verve Records V6-8741) LP.
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1316. Frank Zappa - Apostrophe (1974. Discreet DS2175) LP.
1317. Zarathustra - Zarathustra (1972. Metronome MLP 15 421) LP.
1318. Zauberfinger - Schizzo-Rock (1981. Software Music sowa 104) LP.
1319. Thomas Zehetmair, Camerata Bern - Schönberg / Veress / Bartók - Verklärte Nacht (2001. ECM New Series 465 778-2) CD.
1320. Alexander Zemtsov. Lviv International New Symphony Orchestra & Myroslav Skoryk - Niccolò Paganini 24 Caprices Op. 1 (2018. Toccata Classics TOCC 0463) CD.
1321. Zero Kama - Secret Temple Of L.A.Y.L.A.H (1984. Nekrophile Records NRC07) Cassette.
1322. Zero Kama - The Goatherd And The Beast (2001. Athanor ATNR 015) 10" LP.
1323. Peter Zinovieff - Electronic Calendar The EMS Tapes (2015. Space Age Recordings ORBIT015CD) CD.
1324. Zior - Zior (1971. Nepthema 6437 005) LP.
1325. ZNR - Traite De Mecanique Populaire (1978. Invisible Records SCOPA 10002) LP.
1326. Zodiac - Cosmic Sounds (1967. Elektra EKL-4009) LP.
1327. John Zorn - Inferno (2015. Tzadik TZ 8336) CD.
1328. Zos Kia & Coil - Transparent (1984. Nekrophile Rekords NRC05) Cassette.
1329. Zweistein - Trip Flip Out Meditation (1970. Phillips 6630 002) LP.
1330. Zygoat - Zygoat (1974. Polydor 2383 270) LP.
1331. Zyma - Thoughts (1978. Z-Productions 0381978) LP.





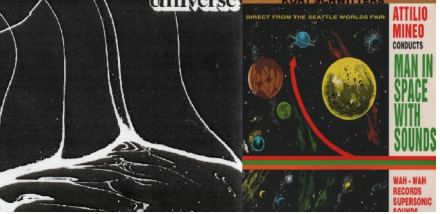
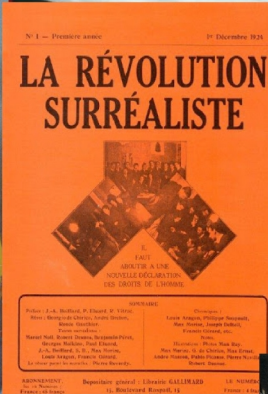
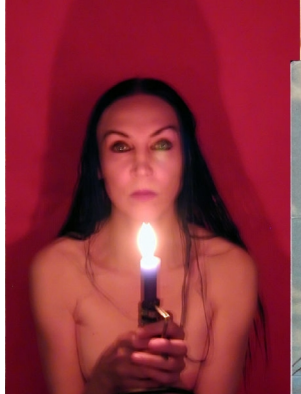
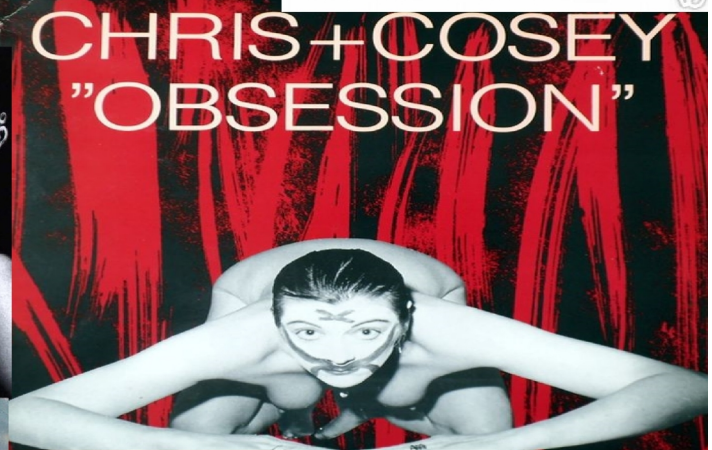
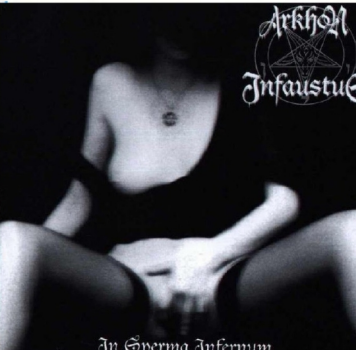
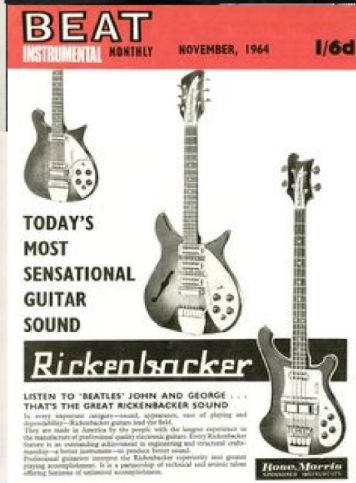


In death there was life  
 the smashed graveyards and the bones piled high  
 in the tunnels under the city.  
 The relics placed in the walls  
 come and see.  
 from room to room the tunnel grew ever longer  
 a black corridor between the worlds  
 everything was here, the music, the drink  
 the people  
 the freezing ice, the flowing water  
 what game had played out here  
 why does this even exist.

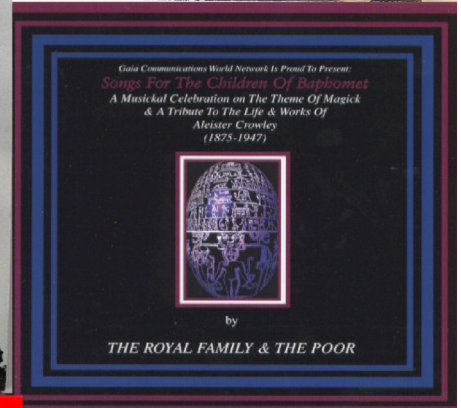
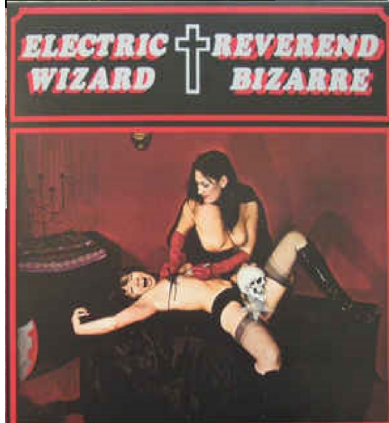
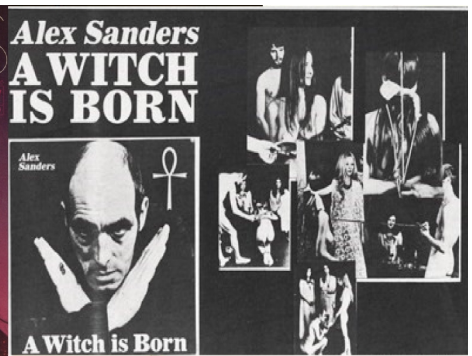
My walk through the dark corridor continued, more rooms seem to offer  
 strange  
 and not all together enticing contents.  
 Eventually I located an exit, by one final room,  
 Looking in a pile of writhing bodies  
 seemingly neither in pleasure or pain, just writhing,  
 like an endless mass of coiled snakes, moving, undulating.







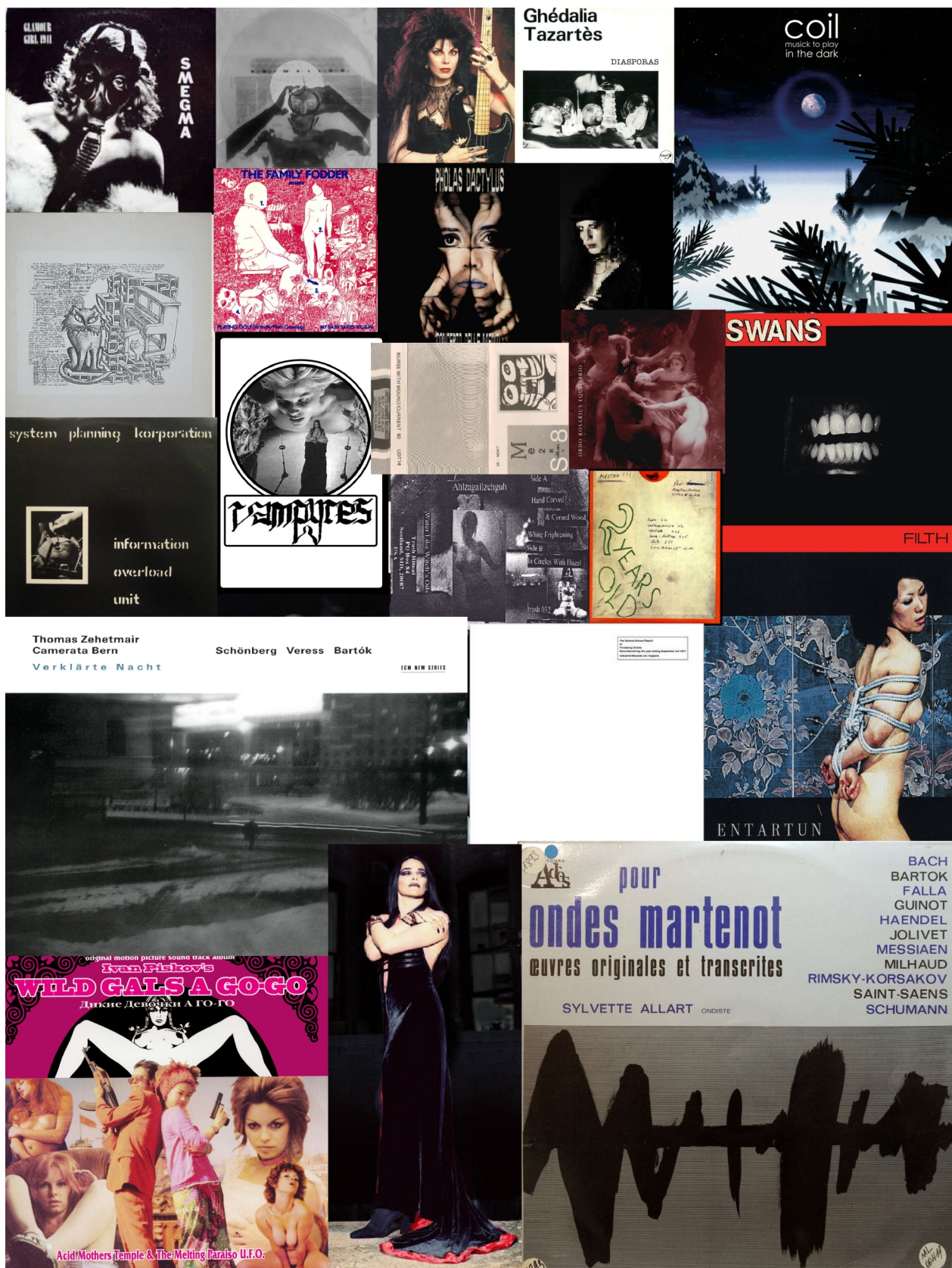












## 5. THE VISIONARIES OF ELECTRONIC MUSIC & RECORDING 1911 – 1966

You could be forgiven in thinking that electronic music was something of a late 1960's development and that it was The Beatles who in 1966 introduced the listener to multi tracking and other amazing recording techniques. By 1969 progressive rock and ambient music was beginning to make its mark, mainly from German bands like Tangerine Dream and Britain's Pink Floyd. Space rock was considered a seventies thing pioneered by Hawkwind and that Mike Oldfield's 'Tubular Bells' was a marvel of advanced multi tracking and electronics.

I had for a long time kind of bought into this whole idea that rock music went from blues to Elvis, The Beatles and then bugger all until the likes of Led Zeppelin, David Bowie and the Sex Pistols came along.

However, once you start to scratch the surface, you suddenly find yourself in the most amazing universe and discover that electronic, progressive, space, drone, doom; all these styles had been around decades before in some cases and whilst almost all of it went unnoticed by the majority, it was there and it was influencing those it reached and set the standards by which everything that followed 'could' be judged by.

Did you know that the first electric guitar was invented in 1931 and yet the first synthesiser was built in 1897!

It was not the Blues that drove these pioneers but Jazz and classical composers such as Schoenberg.

Whilst many associate terms of heavy metal music sub-genres such as Doom and Drone to Black Sabbath, a quick look in the musical history footnotes will find those very same notes held for a length of time, downbeat, de-tuned and sustained were being created and performed in 1958.

Some musicians were aware of this and used these new sound ideas to create a more 'rock' orientated drone and downbeat sound by 1965.

It would seem that from the moment Ada Lovelace wrote in 1843:

"Supposing, for instance, that the fundamental relations of pitched sounds in the science of harmony and of musical composition were susceptible of such expression and adaptations, the engine might compose elaborate and

scientific pieces of music of any degree of complexity or extent" the world of music would have a new and exciting direction.

History tends to be written by the famous and the successful but these are just a few of the originators, the visionaries, the mad genius who wanted to push forward and those who just looked at something and asked why that should be the only way.

There is a world out there full of strange sounds and rhythm, a world of ideas and noise, where silence can be deemed as sound, where art can be heard.

Surreal soundscapes painted in musical notes and placed in the gallery of your mind.

I have recently returned to my journey back to the beginning, to discover these amazing people, if you have more than a passing interest in music, then I hope my short list may give you a starting point.

Maryanne Amacher.

Composer of Avant Garde electronic and classical works since 1964.

By 1966 she had developed psychoacoustic techniques and was a pioneer of 'Telematic' performance.

Her unique approach was demonstrated By "City Links" a 28 hour long piece created by using microphones throughout the city of Buffalo, USA in 1967.

Robert Ashley.

Creating sounds from various electronic devices together with acoustic instrumentation and utilising objects around him.

Performances began in 1957. In 1960 his performance titled "The Bottle Man" used tapes, distorted and feedback laden microphones and loudspeakers.

The CD titled 'Wolfman' from 2003 contains recordings made from 1957 to 1964.

Milton Babbitt.

Music theorist and mathematician began composing abstract works in 1935, by 1961 he moved to electronics and tape manipulation as demonstrated by his work titled "Vision and Prayer for soprano and synthesized tape".

François Bayle.

Considered a founding father of “Acousmatic” music and by 1959 was composing electronic pieces. His recordings began to appear on various compilation albums in 1967.

The 1968 album ‘L’oiseau Chanteur’ contains recordings made from 1963 onwards.

Herbert Brun.

Jazz pianist and music lecturer who in the 1950’s started to work with electronics. In 1958 he was using tapes to create music and by 1963 had incorporated tapes with chamber orchestras. His interest in computers grew in 1964 and he started to use programming as part of his compositions.

By the early 70’s he was creating his own programmes and exploring the potential for computer generated music.

John Cage.

I can no more do justice to Mr Cage here in a short paragraph than I could to Stockhausen. Visionary that’s for sure, a man who perfected experimental music, music as an act of chance or circumstance, one who took the conventions and threw them to one side seeking to produce more than what was expected.

Composing and recording by 1934 his new approach started to come together with the 1937 piece ‘Construction in Metal’ which along with many other works can be found on the 1958 triple album boxed set ‘Retrospective Concert’.

Another element to his work was silence as demonstrated by his 1952 composition “4’33” where the musicians remain silent on the stage with the only sounds being that from the audience.

Hugh Le Caine.

Having built his own sound synthesiser in 1940 he went on to design and build somewhere in the region of forty further electronic instruments before creating a special purpose tape recorder which by 1955 was known as a multi-track recorder.

This device allowed for double tracking of voice and instrument some 11 years before ADT was supposedly invented by engineers working with the Beatles. His creation allowed for numerous new possibilities of what could be achieved from playing one piece forward and another backwards at the same time. His recordings dating from 1946 onwards can be found on the 1985 album ‘Pioneer in Electronic Music Instrument Design’.

Delia Derbyshire.

By 1962 she was a member of the Radiophonic workshop for the BBC and began creating electronic sounds with whatever she could lay her hands on or invent. Delia also worked heavily with multi tracking and tape editing. Her most famous composition was the Doctor Who television theme in 1963 and later the disturbing 1969 album 'An Electric Storm' under the name of White Noise, her work at the BBC on television and radio programmes is nothing short of genius.

Tod Dockstader.

History may remember him for his work on Tom & Jerry cartoons in 1961 and 62, yet it was his electronic creations released in 1960 (Eight Electronic Pieces) recorded at the Gotham studios where he had worked as a sound engineer since 1958 that had brought him to the attention of the animators and writers at "Terrytoons" in the first place.

Jean Dubuffet.

Artist, Painter and Sculptor, he was the founder of the "Art Brut" movement in the 1940's. In 1959 he started to take an interest in musical composition, in particular as a form of sound art. The first of these were released in 1961 as a boxed set of six 10" records titled 'Experiences Musicales'.

Herbert Eimert.

Music theorist, composer and radio producer who by 1926 was making Avant Garde classical works with handmade noise instruments. In 1951 he set up a studio for electronic music and by 1953 was releasing albums of electronic works.

Halim El-Dabh.

Whilst still a student in Cairo in the early 1940's he began experiments in electronic music and sound manipulation with wire recorders.

By 1944, he had composed one of the earliest known works of tape music called 'The Expression of Zaar', having borrowed a wire recorder from the offices of Middle East Radio, he took it to the streets to capture outside sounds, specifically an ancient Zaar ceremony, a type of exorcism conducted in public. Intrigued by the possibilities of manipulating recorded sound for musical purposes, he believed it could open up the raw audio content of the Zaar ceremony to further investigation into "the inner sound" contained within.

The completed piece lasting 25 minutes was publicly presented in 1944 at an art gallery event in Cairo.

In 1949 he moved to America and within ten years was invited to work at the Columbia-Princeton Electronic Music Center.

Luc Ferrari.

When it comes to ambient music on a grand scale then it is to Luc's work in 1959 that we should bow to. Completed in 1960, 'Heterozygote' used tape recordings of everyday sounds edited to create music.

A decade later his masterpiece of 12 hours of ambient sound edited and electronically enhanced to create 21 minutes of music titled "Presque Rien No. 1 'Le Lever du jour au bord de la mer'" was released on LP.

Bengt Hambraeus.

Organist and medieval music expert, in the late 1950's he began to experiment with the organ creating new tonal effects and mixing them with other electronics to create improvised stereo sounds. These science fiction type sounds were the predecessor to what became known as space rock as performed by bands like Hawkwind. The 1958 recording of 'Constellations I' were released on a 1962 album 'Constellations & Interferences'.

Pierre Henry.

In 1942 he began to experiment with non-musical objects to create music.

In 1949 he started to work on a 'symphony of noises' using electronics, record players, tapes and sound mixers. In 1958 an album of his work 'L'Occident Est Bleu / L'An Cinquante-Six' was released in France.

In December 1969 he came to the forefront of the 'rock generation' with his collaboration with British rock group Spooky Tooth, though it is said to have finished the career of the band, the album 'Ceremony An Electronic Mass' remains one of the most interesting albums of that year, attempting to push new ideas and boundaries that would become something of a precursor to progressive space rock in the 1970's.

Rune Lindblad.

Experimental artist and musician who began recording electronic works in 1953. By 1957 he was performing strange live events mixing electronics with manipulated sounds on tape and abstract visuals.

He is credited with bringing the Electroacoustic genre to Sweden, later teaching at the University of Gothenburg.

Otto Luening.

By 1952 he had perfect a method of tape manipulation and used samples of other instruments to be played in a random order during live performances in conjunction with various early synthesisers and electronic devices.

Édouard-Léon Scott de Martinville.

Inventor of the 'phonautograph' patented on March 25th 1857. It transcribed sound waves as undulations or other deviations in a line traced on smoke-blackened paper or glass. Intended solely as a laboratory instrument for the study of acoustics, it could be used to visually study and measure the amplitude envelopes and waveforms of speech and other sounds, or to determine the frequency of a given musical pitch by comparison with a simultaneously recorded reference frequency. Realising its potential on April 9th 1860, he made a twenty second recording of the song "Au clair de la lune".

It would be another ten years before Thomas Edison's 'Phonograph' and Emile Berliner's 'Gramophone'.

Max Mathews.

Credited as being responsible for the first piece of computer generated music in 1957. He quickly advanced this technology and by 1961 was creating synthesised human voices which lead him to study communication, later becoming a professor of research. In 1965 an EP of his music was released in Germany.

Joe Meek.

Personally I have always regarded Meek as the single most important person in the development of British music production.

He was the record producer, musician, sound engineer and songwriter who pioneered space age and experimental pop music in the UK during the 1950's. He assisted the development of recording practices like overdubbing, sampling and reverberation, much of which he invented in his small recording studio that also utilised the kitchen and bathroom to aid the acoustics.

Meek was the first to develop the idea that the recording studio itself could also be used as an instrument.

He pioneered studio tools such as multiple over-dubbing on one and two track machines, close miking, direct input of bass guitars, the compressor and effects like echo and reverb. Lest we forget he also used back masking, tape cut ups and sampling.



Pauline Oliveros.

Began composing her own classical works by the age of sixteen. In 1953 she started to experiment with tapes and primitive electronics.

By 1962 she had designed her own signal processing system and was a member of the Tape Music Centre, a collection of experimental musicians and composers.

Daphne Oram.

British inventor of 'Oramics' in 1957, a way creating music by drawing onto 35mm film cells. Her work began back in 1942 when she started to experiment with sounds on tape which she then cut up and looped, sliced, forwards and backwards, perhaps it is of little surprise that despite one of works being rejected by the BBC she later formed the Radiophonic Workshop. Using sine wave oscillators in conjunction with other tapes and handmade devices her work was quickly in demand for Science Fiction radio and television productions.

She later resigned from the BBC unhappy at the lack of willingness to progress with electronics. By the 1960's she was creating effects for use in James Bond films whilst continuing with her 'Oramics' work. In the 1970's she became a lecturer in electronics and wrote two books.

Aside from a 7" single in 1962 and some soundtrack albums the majority of her work was unreleased, however in the last decade compilations of her ground breaking work have started to appear.

Jean-Jacques Perrey.

By 1949 he was demonstrating the proto synthesiser known as 'Ondioline' and used the keyboard to perform on the 1951 record 'L'ame des Poètes' by Charles Trenet. By 1953 he was building a studio and creating machines to generate rhythms and sequences, completed by 1960 he was creating strange sound recordings and later worked for Robert Moog creating numerous Moog pop records. In 1965 he along with another musician Gershon Kingsley created what many claim as the first 'progressive rock' music, some results of which were released in 1966 on the album 'The in sound from way out!'.

Henri Pousseur.

In the early 1950's he began to create a version of 'Serialism' with composition using a series of pitches, rhythms, dynamics and other elements. The first finished work was 'Séismogrammes' in 1954. It is his 1957 work 'Scambi' which he began the previous year that he is most



remembered for. Utilising different pieces of sound and white noise in which the listener could choose to rearrange should he/she wish to do so.

Eliane Radigue.

Began composing in the early 1950's, by 1961 she was creating music by using tape loops and feedback generated from microphones alongside more traditional instruments.

In 1970 she completed her first complete work *Vice Versa* in Paris, France.

Terry Riley.

Though famed for his 1969 album '*A Rainbow in Curved Air*', he had been recording tape loops and electronic music since the 1950's.

Early released works include '*Music for the Gift*' in 1963 and '*In C*' in 1964.

He would later collaborate with John Cale for the '*Church Of Anthrax*' album in 1971.

Clara Rockmore.

Classical musician who became friends with Leo Theremin not long after he created the device in 1928. Within a year Clara was performing live classical compositions with the Theremin accompanied by her sister on piano.

Sadly, little was ever recorded but there are two albums of performances, one of which '*The Lost Theremin Album*' is available on CD.

Oskar Sala.

It was 1930 when he first performed with a new instrument called a '*Trautonium*' named after its creator Dr. Friedrich Trautwein, it is considered as the first electronic synthesiser. By 1935 Sala had advanced the machine to perform "*Sub Harmonics*" something which had never been done before. In 1938 he began studio recordings.

The piece titled '*Five improvisations on magnetic tape*' was released on a 1961 album.

Pierre Schaeffer.

In 1936 he became interested in music composition and started to find a form of "*expressionism*" and look outside of the confines of traditional music, he quickly built his own electronic and recording devices and experimented with playing music at different speeds, mixing them forwards and backwards and sampling instruments on tape. In 1948 he created a new form of music called "*Musique Concrete*" a complex mixture of tape and electronic techniques, sound manipulation and performance. In

1959 his first recorded piece 'Etude Aux Allures' was released on LP. Much later in 1974 he built the 'Acousmonium' a massive sound system with over 80 different types of speakers linked into tape devices.

Raymond Scott.

Legendary Jazz musician who began recording in 1937, dismissed by many due his downbeat metronomic style, he began to create his own theories even performing with a 13 piece orchestra playing near silent music. Hollywood came calling and his music was used in numerous films. By the mid 1940's he had perfected multi tracking and worked as a music producer.

By 1946 his studio techniques were considered revolutionary by those who worked with him. I might add that these were far more advanced than many so called new & revolutionary techniques used at Abbey Road some twenty years later, but alas history as so often the case, forgets that. That same year (1946) he began creating his own ring modulators, wave and tone envelopes and by 1950 had built a fully functional synthesizer called a 'Clavivox' and was recording strange electronic music. He carried on building polyphonic sequencers and other devices and was a major influence on Robert Moog.

Karlheinz Stockhausen.

Perhaps the best known creator of electronic music, Avant Garde or just "out there" sounds. His complex theories and approach are as complex as the way he made the music. In 1951 he began electronic compositions that would confound the listener and challenge and often disgust the classical world and beyond.

His ability to take the concept of controlled chance in music and turn it into weird compositions or utilise any and everything around him from cello to helicopter!

He did away with the conventional and rewrote the way that music is formulated.

An example of this new approach can be found with his 1959 work 'Zyklus' the score of which was created in a way that the musician could start at any given page, work forwards, backwards and even upside down.

He would influence a wide variety of musicians from Miles Davis to Bjork as well as those in the electronic field.

David Tudor.

Avant Garde pianist who in the mid 1950's was known for performing the works of La Monte Young and Christian Wolff. Formed a partnership with

John Cage and released their first album 'Indeterminacy: New Aspect Of Form In Instrumental And Electronic Music' in 1959.

Vladimir Ussachevsky.

Started to move away from traditional instruments in 1951 and move into electronics, In 1957 his first album 'Metamorphosis' was released.

Edgard Varèse.

Having written his first opera at the age of twelve, Varese was something of a genius to say the least. In 1911 he performed a symphonic poem in Berlin which caused some controversy. Later becoming involved with the Dada movement he began to experiment with mixing traditional instruments with new handmade devices. In 1934 he was performing with electronic instruments, cello and vocals. The piece 'Ionisation' was released as a 78RPM in 1937.

Ruth White.

Classically trained in numerous traditional instruments, Ruth quickly became more interested in Avant Garde music. By 1962 she was becoming interested in the concepts of music and finding new ways to expand them. In 1964 she built her own studio and began creating electronic works.

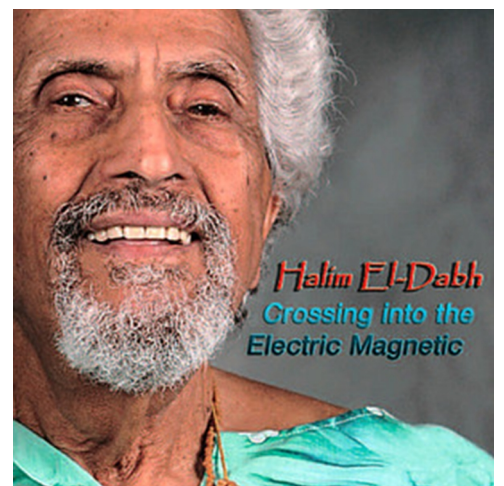
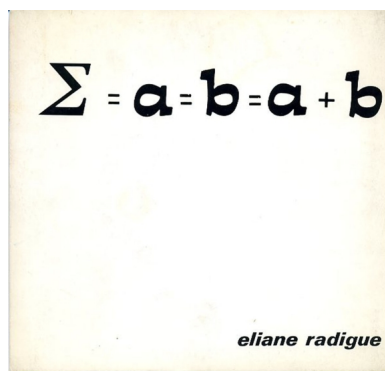
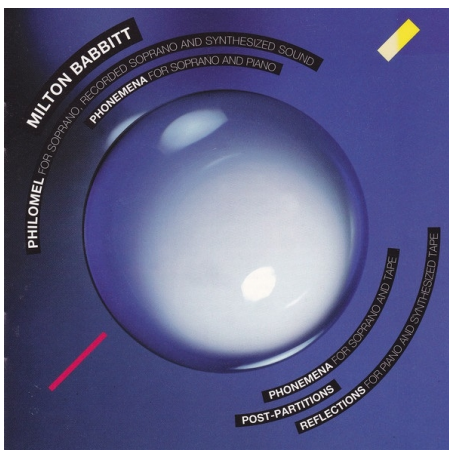
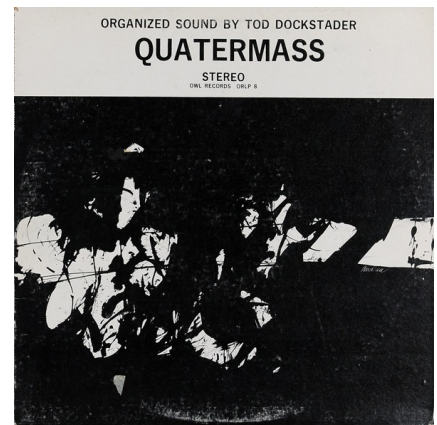
Iannis Xenakis.

You may be forgiven for asking who? Yet to many he is one of the most important post World War II composers and seen as the "father" of 20th century classical music.

His approach to music is that of an architect and mathematician and the way he created live performances was revolutionary. By the early 1950's he was using electronics, tape manipulation and other techniques, a perfect example of this work is the 1959 piece 'Diamorphoses'.

La Monte Young.

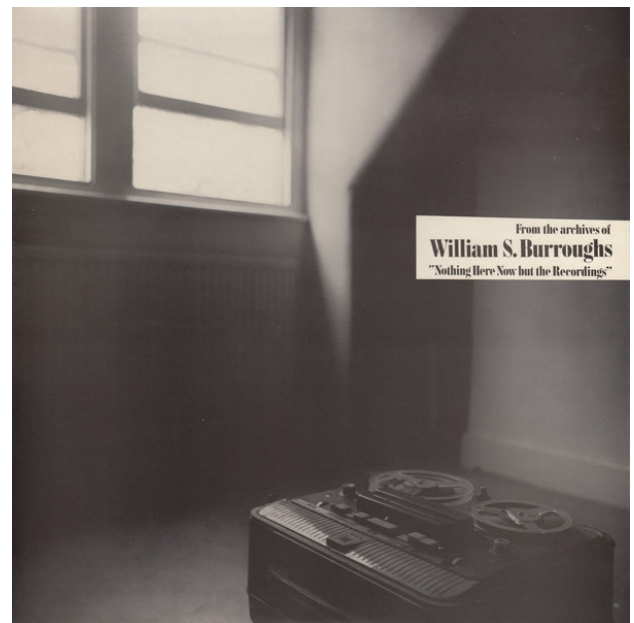
The mastermind behind the music we tend to know as Drone or Doom. From being a Jazz musician in the late 1950's he moved to electronics in 1960. Mixing Gregorian Chants with Indian Raga and Classical Chinese and utilising the twelve tone technique he forged a new way of creating sound. From holding down a single note for a heavy sound and allowing it to continue, he then blended this with additional tonal and frequency ratios. Perhaps his biggest influence was on John Cale who employed many of La Monte Young's techniques and soundscapes to help create the Velvet Underground's dark and unique sound back in 1965.











## 6.JE PENSE, DONC JE SUIS

Quite who first coined the phrase 'The Human Condition' seems to have been lost in the ever distant sands of time.

It has a huge range of sub headings and philosophical starting points, essentially it covers the ideals of human existence, such as birth, emotion, aspiration, and mortality.

Analysed from different perspectives, including those of religion, philosophy, history, art, literature, anthropology, psychology, and biology. What you can gain from such studies is in many ways redundant, after all looking at the list one word more than any other comes to mind, a common denominator in effect, CONFLICT.

If we all have different viewpoints on any given range of subjects, then we have conflict, a peace march against war is in itself conflict, for it places one group of people against another's.

This can be found in everything, without exception.

Returning to 'choice' another example where we have none, I have no interest in taking part in the game that pits one group against another, yet it seems I cannot escape, society somehow manages to command that a 'side' be taken.

Descartes stated in 1637 "Je pense, donc je suis", refusing to accept the endless philosopher's that had preceded his new ideas.

My point, if there is one here, is that we spend so much time on telling everybody what to do, how to do it, which is the correct moral approach, obey this, don't do that, this is the 'right' thing here not that one over there, that we forget one simple fact we are all human, we may philosophise on life, contemplate its myriad of complex issues, but ultimately no one has any rights over any individual.

You may see this as a recipe for anarchy or disaster, you may be right, but in all honesty, it is not your call.

Other conclusions I have come to accept is that 'thinking' is a bloody terrible thing, Descartes was quite correct when he made that most profound of statements, but at what cost?

I think therefore I am, I suppose it could be viewed as a question, "I am" okay but "what?".

As for thinking well that can ruin many a situation.

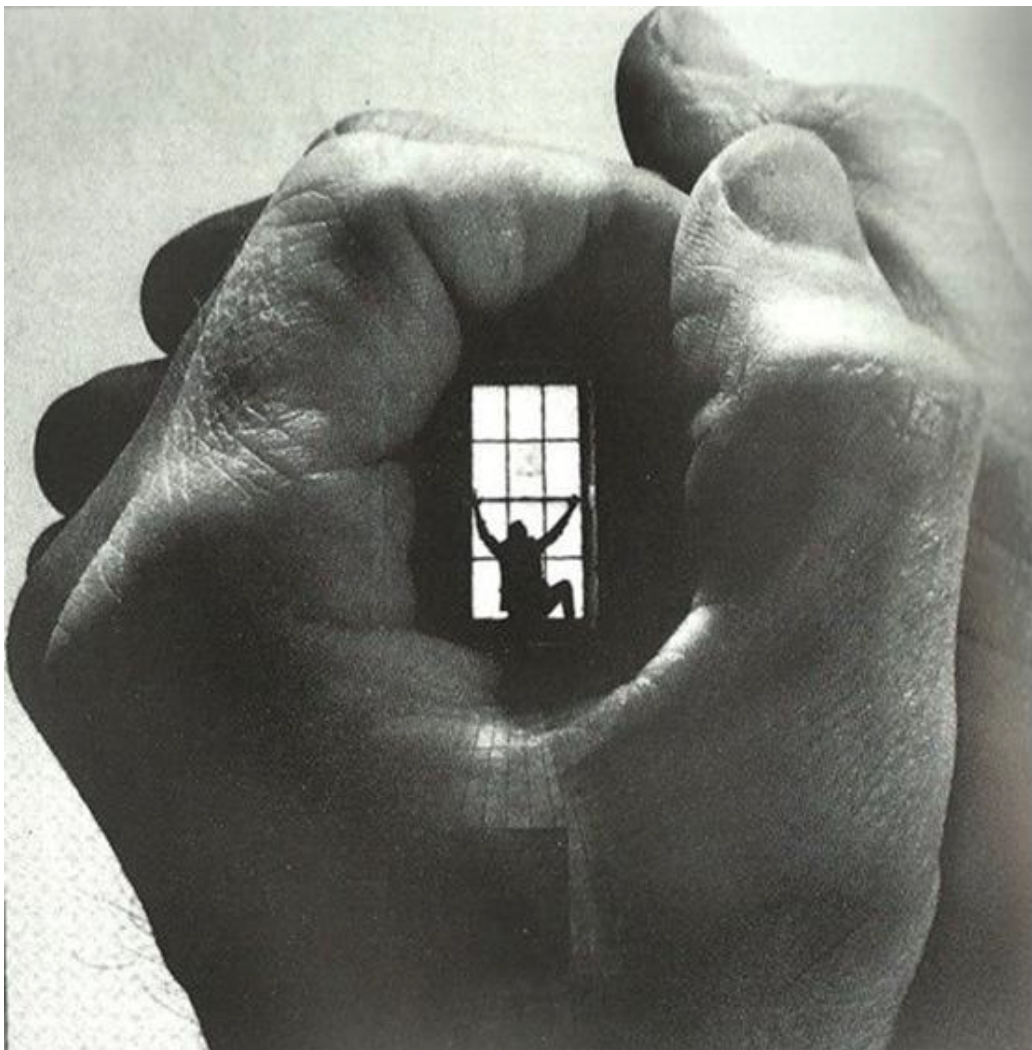
I once watched a brilliant lecture by Dr. Jonathan Miller in which he began by telling a joke, everybody laughed, then over the next two hours he

analysed each word and how we react to it, the complexities of language and how we interact with it on both a physical and emotional level. He ended the lecture by telling the same joke, this time nobody laughed.

I find nothing more satisfying than comedy, for me all aspects of the Human Condition are condensed into this one branch of the arts. It also places the comedian in that position of entertainer, informer and one who can shed light on all things. Many great comedians understand that philosophical concept of thought and self, and many deal with demons and ghosts far greater than many would believe.

I have found that in my darkest moments watching a Marx Brothers film somehow makes me feel less down and depressed.

Yet should comedy be funny? Dr. Miller himself once part of the comedic revolution alongside the legendary Peter Cook explanation and analysis seems to suggest not. One comedian once said during a clever monologue "If Shakespeare had meant his comedies to be funny, he would have put a joke in them".





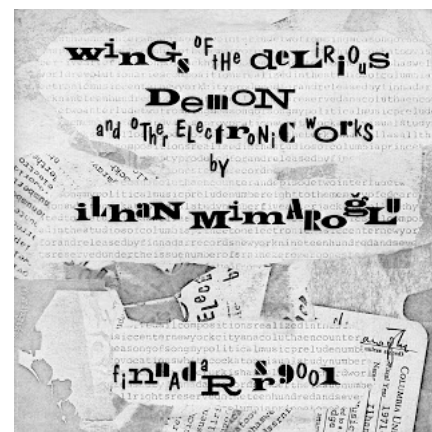
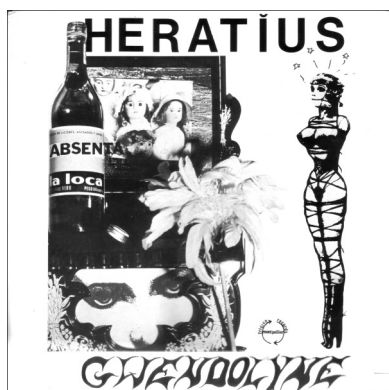
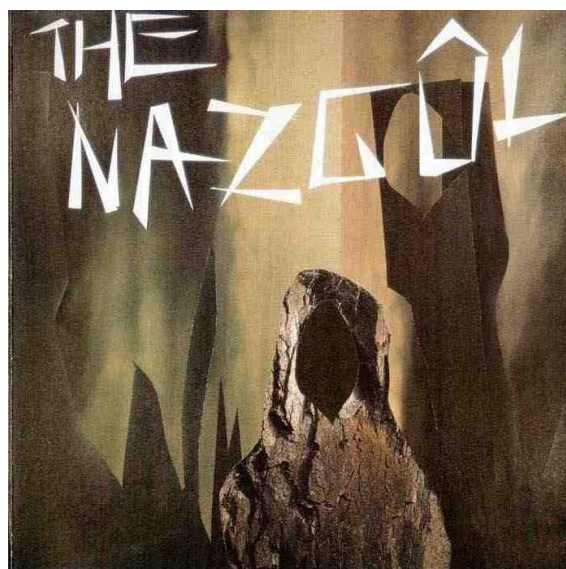
## THE BRIGHT SIDE ISN'T SUICIDE

Don't echo your thoughts of suicide  
Even if you are going out of your mind  
The people around won't understand  
While they are feeding from your dying hand.

They take and abuse  
They smile to your face  
They want what you have  
But won't take your place

Cut yourself free  
Not with a knife  
But with your life  
Walk away, Run away  
Find yourself  
It can be done.









# satan

devilish  
entertainment  
for men

JUNE

50c

PIC 42

PARIS AT NIGHT... THE WILD LEFT BANK



## Wine

Formal Buffet For Two

page 42



## Women

No! No! 1000 Times Yes

page 20



## Song

Music for Satan's Bride

page 32



